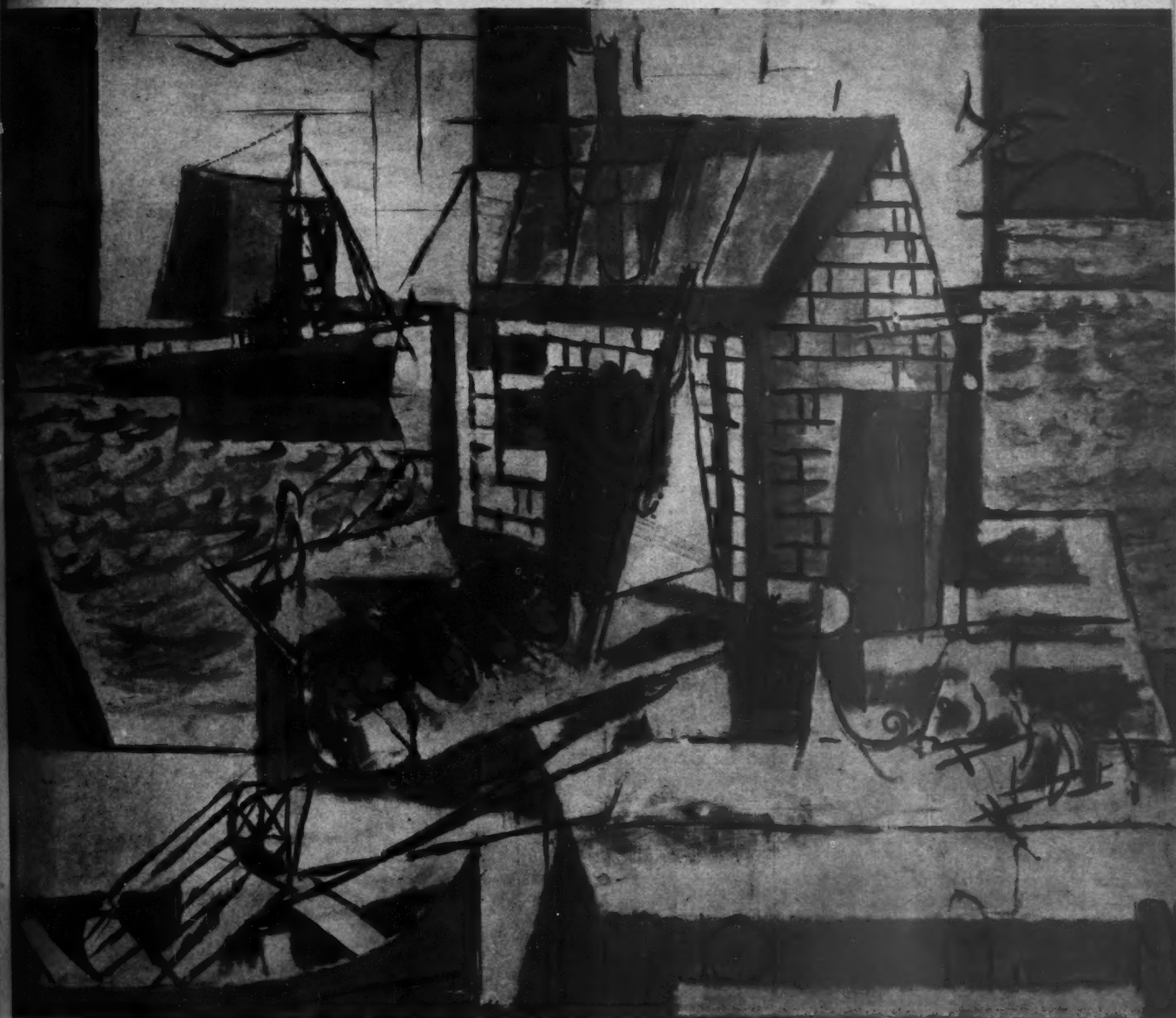


THE

# digest



*Gear by Karl Knaths. Winner of Carnegie First Prize (\$1,000). See Page 5*

THE NEWS MAGAZINE OF ART

CENTS

**PART I**  
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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Rented Art

BACK IN THE DAYS of the Great Depression, the National Society of Painters, Sculptors and Gravers fought a gallant battle to force the organizers of exhibitions to pay a nominal rental fee to the participating artists—arguing that painters and sculptors were the only artists entertaining the public for free. Tibbett, Wigman and Heifetz performed for the customary concert fee, but the fine artists were expected, because it had become almost a tradition, to display their work for the sake of prestige and the then forlorn hope of a sale, somewhat after the fashion of the breeder of a particularly fine boar entering a state fair. The DIGEST was among those on the side of the artists, led by Edith Gregor Halpert of the Downtown Gallery. But the timing, or something, was wrong. The artists lost, the Society was practically disbanded, and the issue faded into the twilight of lost causes. That is, until the other day.

Shortly after Encyclopaedia Britannica put on exhibition twelve paintings for which it is paying a rental fee of \$200 per picture, came the announcement of important revisions and additions to the rules governing the 1947 La Tausca Art Competition, causing the extension of the closing date for entry blanks by the 100 invited artists from Oct. 15 to Nov. 1. Commented Ernest B. Heller, president of La Tausca Pearls—Heller-Deltah Company, sponsor of the contest:

"These changes have been made with a view to providing artists with fuller financial security and more equitable reward for their participation in the national competitions. One hundred dollars will be awarded to every artist selected by the Invitation Jury, who enters a painting in the competition. This will be, in effect, a rental fee for the exhibition of the painting for one year. Artists who win the first six prizes, however, will not be eligible for this award, neither will those whose paintings are sold during the exhibition, or those whose paintings are not owned by the artist."

The clause on reproduction rights has also been amended. The sponsor continues to hold advertising rights on the first six winners, but instead of the blanket \$150 for the reproduction of other works, the company will conduct individual negotiations with the artists as a more just arrangement.

Mr. Heller states that these changes have been made as a result of discussions with and suggestions from artists, critics, museums and gallery directors. Undoubtedly one potent influence was an open letter from Edith Halpert, who, acting as agent for 17 of the 100 invited artists pointed out these specific inequities existing for the artist in the present industry-sponsored art competitions.

Mrs. Halpert had asked: "Is industry supporting art, or is art supporting industry?" Mr. Heller answered her like a true sportsman, insured the success of his exhibition and advanced the economic equality of fine artists.

### American Art Week

EACH YEAR, at this time, the American Artists Professional League, the nation's largest artist-society, launches one of its most valuable enterprises for the encouragement of native art—American Art Week. In this function, the League goes to the grass-roots of U. S. art production, acting as a

central control tower for the staging of local sales exhibitions in every state and most of the possessions. This gesture is democratic in that each town or city is left free to solve its own problems, beyond any taint of bureau politics. The League, a non-exhibiting organization directed by honest, sincere leaders, gives focal direction, awards prizes to those state chapters which best perform the function for which they were created.

That Americans react to this type of public enterprise is proved by the brilliant record of American Art Week during the past 16 years. Original works of art are exhibited in museums, clubs and store windows, people meet artists who are their neighbors, artists discover that their neighbors respond when they are exposed, without condescension, to the beauty of paint and stone. The radio is utilized to show that bare walls indicate bare minds. It is all very basic, and the League demonstrates that the shortest distance between two points is co-operation.

### Humor on the Right

ONE OF THE SUREST WAYS to make a radical out of the average intelligent American is for the ultra-conservative to parade his stubborn status quo in public, ungarbed even by a modicum of commonsense. Sometimes, though, the situation is saved by the pearl of unconscious humor as when the *Baltimore American* the other day attacked the State Department's collection of modern American painting, picked by Leroy Davidson and now on exhibition at the Metropolitan Museum before going abroad. Said the *American*: "The State Department, which officially is refusing to compromise with international Communism, is currently sponsoring an art exhibition which features the work of left-wing painters who are members of Red Fascist organizations."

The whole article appeared to have been composed on the typewriter of a babe in art circles. Much was made of the fact that William Gropper was discovered among the 45 exhibitors. Now, everybody along 57th Street knows that Gropper is a Communist, sincere enough to use his own name. We respect him for his honesty, and chuckle at the fact that his prices are among the highest in the current market. Even with inflated wages, no taxi-driver or bricklayer could afford a Gropper message to the masses.

Honored by several vitriolic attacks in the *Daily Worker* and the now defunct *Art Front*, this writer cannot hope ever to be labelled even a pale parlor pink. Logically, therefore, it appeals to his cracker-barrel sense of humor that the Communists would trade ten William Groppers for one Maxfield Parrish. Though the comrades would like to forget, we remember the candy-box chromos in the Soviet Pavillion at the New York World's Fair, the year of the Stalin-Hitler Pact and the Communist diatribes against President Roosevelt as "a war monger."

If the conservative press wants to attack the State Department's collection of modern art, let them assign somebody who knows a little about art affairs. Let these paintings be judged as good or bad art.

Due to delay in the mails the DIGEST report on the new Southeastern Annual, opening Oct. 15 at the High Museum in Atlanta, will appear next issue. Robert Philipp and Editor Boswell acted as jurors.

### ART DIGEST—October 15, 1946

	Page		Page
British Paintings in Chicago	5	Max Weber Paintings	14
Robert Feke at the Whitney	7	Washington Irving's Circle	14
Carnegie Annual	8	Alfred Maurer Revalued	15
Wyeth Clan Honors Its Sire	10	Cincinnati Museum Is 60	15
Xavier Gonzalez Exhibits	11	57th Street in Review	16
Tschachasov's Happier World	11	Society of Illustrators	22
Charles Shaw Shows	11	The Dirty Palette	23
George Grosz Retrospective	12	C. R. W. Nevinson Dies	24
12 Printmakers	13	Art Brook Library	26
De Sylva Collection in L. A.	13	Where To Show	28

October 15, 1946



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WATERCOLORS and PEN-PRESSIONS

by **PHIL MAY**

October 15 - 30

**Grand Central Art Galleries, Inc.**  
15 Vanderbilt Ave. N. Y. C.

THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Marcia Hopkins, Secretary. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Associate Editors, Josephine Gibbs, Ben Wolf; Business Man-

THE READERS COMMENT

Creative Confusion

SIR: I do not know where or under what circumstances in your review of "Creative Art Associates" Exhibition at the Riverside Museum, you conceived the idea that this group was the "third strike" of the League of Present Day Artists. Suffice it to say the League of Present Day Artists is still a very much alive organization with a terrific calendar of activities including a summer show at the A.C.A. Gallery for 1947, an annual in 1946 and another in 1947 and many rotary exhibitions all over the country to say nothing of recently increasing its membership by thirty artists, some of whom are represented in leading American Art Museums.

We have, as Alden Jewell, art critic of the N. Y. Times, stated in the January 1946 review of our annual at the Riverside Museum, "passed through various vicissitudes, but seem to be emerging now as an organization of more crystallized purpose. This I should say is the best show put on, the ensemble effect is spirited and progressive."

Therefore, with apologies to a great American, I wish to state that your report of our demise has been greatly exaggerated, for in truth under my chairmanship, and the valuable assistance of a very alert, youthful and progressive council and membership, I am quite certain that the League of Present Day Artists is going to remain upon the American Art scene for some time to come.

—LEO QUANCHI, Chairman, League of Present Day Artists.

Ed.: Judith Kaye Reed merely said "a third group seceded to become the Creative Art Associates." Please re-read.

Appreciation

SIR: Thanks for the splendid coverage you gave this year's exhibition of "Paintings of the Year." The article by Jo Gibbs, Ralph Pearson's column, Ben Wolf's grand approach and your good editorial gave all of us a desire to do even better next year. I also liked immensely the cover.

—ROLAND MCKINNEY, Director, Pepsi-Cola Annual Art Competition.

To the Point

SIR: On the subject of your comment on the "Atom bomb" picture and the picture itself, nuts!

—JOSEPHINE PADDOCK, New York.

Information Wanted

SIR: I have been requested to find out all that I can about Willy Levin, a picture of whose sculpture of Jephtha's Daughter was shown with an article in the Art Digest for April 1, 1937. I wonder if you or your readers could help me.

—HARRIET BAILEY, Director of Art, Univ. of Delaware, Newark, Del.

Irony and Corn

SIR: I read with a great deal of enjoyment your recent comment under the heading "Fourteen Are Called." The deft irony of the first two paragraphs is only equaled by the last, which to me demonstrates the proper use of "corn."

—JAMES CHILLMAN, JR., Director, Houston Museum of Fine Art.

Right vs. Left

SIR: Count me as one of the avid readers of the spirited and intensely interesting discussions on Conservative vs. Modern Art, championed by Evelyn Marie Stuart and Ralph Pearson, respectively.

—EVERETT SCROGIN, Seattle, Wash.

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The Art Digest



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Contributing Critic

# THE Art Digest

PEYTON BOSWELL, JR., Editor

October 15, 1946

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Circulation

H. George Burnley,  
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Edna Marsh,  
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*The Hay Wain*: JOHN CONSTABLE



*David Garrick and Wife*: HOGARTH

## Hogarth, Constable, Turner—England's Great Trio—Visit Chicago

By C. J. Bulliet

A CORRECTIVE, long overdue, for America's orgy of indulgence in the art of France, is supplied in the exhibition of "Masterpieces of English Painting," which opened Oct. 15 at the Art Institute of Chicago, whence it moves on after two months to New York's Metropolitan Museum.

William Hogarth, John Constable and J. M. W. Turner, each in abundance,

*Calais Pier*: JOSEPH M. W. TURNER

constitute the show. The paintings are loaned by the British Government from its museums, including the personal collection of King George VI. Most of them never before have been out of England, and none across the Atlantic.

The exhibition is the outcome of a conversation a year ago between Chauncey McCormick, president of the Art Institute of Chicago, and Lord Halifax, then British Ambassador in Washing-

ton. Mr. McCormick suggested what a fine thing it would be if the British Government would send to Chicago an exhibition comparable with the one the Italian Government sent over in 1939 (which got back home just in time to escape disasters of war) and the French show of 1941, David to Matisse.

The British exhibition, now revealed, lives up to the enthusiastic expectations into which Mr. McCormick and Lord Halifax succeeded in talking each other.

Constable's *The Hay Wain* is the climax. The painting was cleaned and re-framed after being hidden during the war years to escape German bombings. All the "brown" that partially eclipsed its power in the eyes of pre-war tourists is gone. Looking at it now, at the Art Institute, the visitor can understand the sensation it created in the Paris Salon of 1824, leading Delacroix, a few days before the opening of the Salon, to repaint his own *Massacre of Scio*, and inspiring a whole generation of young French painters. They went into the environs of Paris and the Barbizon School was born.

Hogarth's series, *Marriage a la Mode* in six episodes, comes up with a distinction equally surprising to those who know the prints, and his portrait of *David Garrick and His Wife* would win honors in any modern show the world over. Some of the grotesque faces in Hogarth's *Calais Gate* would not be scorned in a gallery of the best of George Grosz.

The marvelous atmosphere of Turner,



October 15, 1946



Self-Portrait: WILLIAM HOGARTH



Leaping Horse: JOHN CONSTABLE

over sea and land, in the cleaned pictures, is not inferior to the best that Monet afterward did by application of Helmholtz's theories of light to the instinctive inventions of the Englishman. Turner, indeed, has the edge, since he has the art to hide artifice, too often obtrusive in Monet and Pissarro. In some of the Turners, too, is a suggestion that he should be placed in the pantheon of the high gods of Surrealism. Again, there is mysticism without apparent conscious effort.

All this and more in the show is tonic in the matter of art appreciation as it manifests itself throughout America. Since the Barbizons, particularly Corot and his forest trees, which aroused the enthusiasm of our Civil War millionaires and eclipsed our Hudson River School, American art buyers and American painters have been pretty much dominated by the French—Monet and his Impressionism, Cézanne and his Post-Impressionism, and Matisse and his Modernism. Our painters have paint-

ed American landscapes and portraits pretty much after the "isms" of the French and not as observed through their own eyes.

Constable, in contrast, an admirer of the Dutch landscape painters, very much in vogue in England in his day, painted English scenery when he took up his brushes, instead of imitation Holland. It was this new note that caught the eye of Delacroix and Gericault. The enthusiasm of the French, at first imitative, was modified to do for the French forests what Constable had done for the English.

Hogarth, before Constable, had gone John Bull truculently and more consciously. English portraiture in his day was descended from the German Holbein at the court of Henry VIII and the Dutch Van Dyck, favorite of Charles I. Grand manner became petty mannerisms, through Sir Peter Lely, and then to the pompous William Kent, arbiter of taste in painting and in architecture when Hogarth was growing up. Kent's

one remembered achievement is the mediocre statue of Shakespeare in Westminster Abbey.

Hogarth developed an ever-increasing contempt for Kent and his "isms," developed out of Van Dyck, Rubens and the Italian painters. A still more virulent detestation for cultural things foreign arose out of his observance of the kowtowing of London society to the singers the German Handel imported from Italy for London opera, particularly the artificial male sopranos. In 1724, Hogarth, at 27, lampooned this lionizing in a set of plates he engraved, called *The Talk of the Town*. The series was a prelude to *A Harlot's Progress*, *The Rake's Progress* and *Marriage à la Mode*.

More immediately, it inspired John Gay to write *A Beggar's Opera* on the same subject, produced in 1728. Hogarth and Gay became friends and fellow fighters for John Bullism.

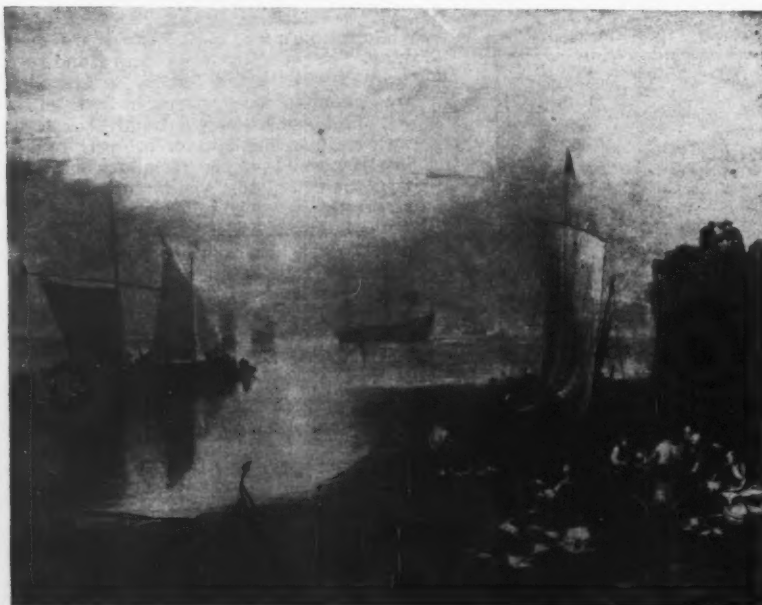
Like most savage innovators, Hogarth was unpopular in academic circles, being regarded as a vulgarian. Kent, now all but forgotten, was preferred for a century following Hogarth's death.

Constable experienced similar coldness, though not so savage nor so prolonged. *The Hay Wain*, exhibited in London at the Royal Academy in 1821, created no excitement. It had to await recognition of the French in the Salon of 1824. A Frenchman bought it, and it remained in Paris until 1838, when, its importance having been recognized, it was bought back for London.

Turner, third of the trio in the British show at the Art Institute, was annoyed by being compared, to Turner's disadvantage, with Claude Lorraine. When he bequeathed his pictures to the Nation, eventually, he willed that his *Sun Rising Through Vapor* and *Dido Building Carthage* should be hung in perpetuity beside Claude's *Marriage of Isaac and Rebecca* and *Embarkation of the Queen of Sheba*. He was confident he would not come out second best in the eyes of posterity.

Just what is happening to the "in perpetuity" clause in Turner's will while *Sun Rising Through Vapor* is in America, I wouldn't know.

Sun Rising Through Vapor: JOSEPH M. W. TURNER



## Unusual Masters

THE FIRST EXHIBITION ever held in the John Nicholson Gallery is now on view, consisting of French paintings, 19th century works with the exception of a few Laurencins. Not alone are there important names attached to these canvases, but there are important examples of characteristic work by these eminent artists. Yet the particular feature of the collection is the number of unusual types of work not associated with familiar names.

An example of this unexpected departure from usual performance is Boudin's painting of cows in a meadow. It is true, one of his limpid skies stretches over them, but the placid, shining beasts seem surprised themselves not to find a ship or a distant sail on the horizon.

Corot is variously represented from an early Italian landscape, apparently painted with the fine brush the artist later discarded, through a series of later landscapes in his more familiar style. *Le Grand Chene au Bord des Lagunes* and the silvery vista of *Le Matin au Bord des Marais* are examples of his great period of landscape painting before his popularity led him to pot boilers.

A splendid Courbet, *Portrait de Mme. L.*, is painted with a smooth, shapely touch, yet attaining the solidity and force of his later heavier impasto. It is a remarkable characterization.

A rugged portrait of William Morris Hunt by Millet, recalls the close association of the two men. Millet has given something of the brusqueness of his peasant types to Hunt, which seems astonishingly removed from our conception of him. Among the expected inclusions, there is a portrait of the usual red headed girl by Henner and a number of excellent canvases by Cazin, an artist too little appreciated at the present moment.

A tenuous *Matinee sur le Seine* by Monet, a number of characteristic canvases by Boudin and Jongkind and canvases by Sisley, Lepine, Michel are other items in the exhibition.

—MARGARET BREUNING.



Rev. Thomas Hiscox: ROBERT FEKE. Lent by Countess Szechenyi

## Robert Feke, Who Waits 200 Years for a Show

EVEN THE CASUAL STROLLER on 8th Street should be able to go into the Whitney Museum, inspect the 30 paintings hanging in the ground floor galleries, and emerge with a feeling of wonder and pride of heritage. Robert Feke, our first important artist, is having his first one-man show, some 200 years after he and his work flourished in the Colonies. These sensitive, indi-

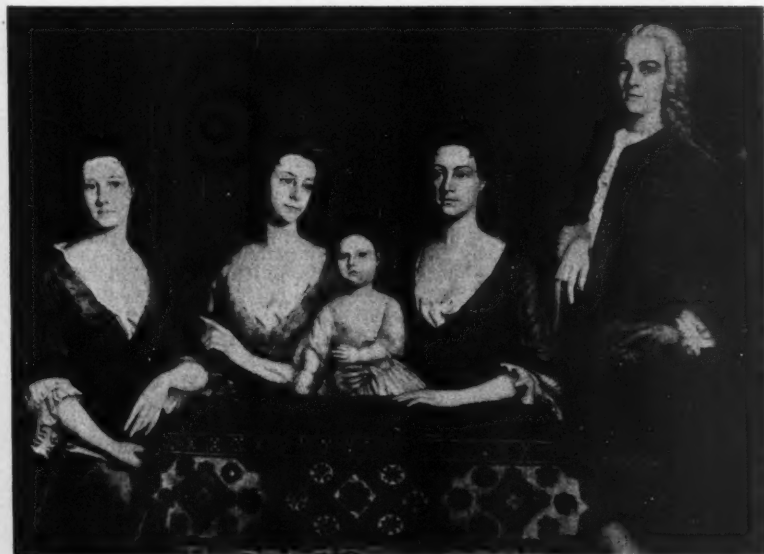
vidual and individualized portraits, undeniably American, would beguile their beholders in any circumstances. The fact that they are the work of a self-taught artist who pre-dated Copley, Stuart, Reynolds and Gainsborough make them doubly fascinating.

There is little that is a matter of record on the life of this gifted artist, designated Robert the Painter by the Reverend Henry Wilder Foote who published the standard work on Feke in 1930, to distinguish him from his father, Robert the Preacher, and his great-grandfather, Robert the Emigrant. Even his birthplace and date, Oyster Bay, 1705, are a matter of family legend. He is thought to have followed the sea as a young man, painted most of the 60-odd pictures surely attributed to him (only a dozen of which are signed and dated) in the ten-year period of 1740-50, and disappeared, presumably to die in Bermuda or Barbados, at the age of 45 or 46. For more than 100 years even his name disappeared from view and his pictures, including the signed ones, were attributed to other, more fashionable artists, usually Copley.

An early self-portrait, rendered with the sensitivity that was to characterize much of his later work, tallies with a contemporary description recorded in the journal of a Scotsman, Dr. Alexander Hamilton, who was much impressed by Feke in Newport in 1744, as "the most extraordinary genius ever I knew, for he does pictures tolerably

[Please turn to page 30]

Isaac Royall and Family: ROBERT FEKE. Lent by Harvard to the Whitney







*Welcome Home*: JACK LEVINE. Second Prize of \$700



*Don Quixote No. 1*: WILLIAM GROPPER. Third Prize of \$500



*The Armor Must Change*: BRADLEY WALKER TOMLIN. 1st Mention and \$400

## Carnegie Surveys Current U. S. Painting

THAT ONE CAN BE AWARE, and yet not fully realize, the extent to which the center of the art world has shifted in a brief time is fully demonstrated by Carnegie's famous annual, *Painting in the United States, 1946*. Here is a truly balanced show, and suddenly it looks very conservative in spots. It isn't that the modernists are neglected—they are not only well represented, but took most of the prizes. It just seems longer than it actually is since they have commingled with so many traditional portraits, landscapes and still lifes. Also, the primitives and the out-and-out surrealists are given more attention than in any other large exhibition I have seen in the past year.

The key to the awards, which are quite startling in relation to the show as a whole, may be found in a small, simple canvas by the juror representing the middle-of-the-road. Vaughn Flannery has moved with the times and stepped several paces to the left.

One is deprived of the natural impulse to quibble about the first prize. Karl Knaths, veteran Provincetown modernist, has received fewer formal honors than he deserves, and his *Gear*—an economical, composite abstraction of a segment of a fishing village, with a fine design properly accentuated by harmonious color—presents an excellent opportunity for rectifying this situation (see cover).

Jack Levine's *Welcome Home*, which won second prize, created quite a stir when it was shown in New York last season. It lacks Levine's vibrant pre-war color, but it is a well organized picture representing his rapier-sharp satire at its best. Social satire is also a first consideration in the third prize, Gropper's *Don Quixote No. 1*—swift in movement and message, if a little thin as "pure painting."

Bradley Walker Tomlin, whose *The Armor Must Change* was lent by Ben Wolf to win first honorable mention, presents, as always, a fine abstraction in perfect taste, but this one also indicates some rather exciting changes in style. It is higher in key than usual, freer, and the emphasis is fluid movement rather than solidity. Burchfield epitomizes spring in *Cherry Blossom Snow*, awarded second honorable mention—one of the huge nature fantasies depicting the four seasons which were recently re-worked and developed from sketches done in 1917-18. Sidney Laufman's *In the Woods*, third honorable mention, is marked by depth created through a strong design of tree trunks.

It begins to look as though no prize jury feels it has done its duty without a nod in the direction of Max Weber, who received fourth honorable mention for his effectively linear caricature of *Wind Orchestra*.

Although some well-known artists seem poorly represented this year (among them Marsh, Bosa, Shahn, Thon and Kleinholz), a considerably larger number offer good to superior examples of their work. In *Rooms for Tourists* Hopper invests a prosaic subject with romance by drenching it in genuine moonlight—a distinguished canvas, as is Kuniyoshi's pale, pensive and gracefully posed girl who *Walks Within the Ruins*. Wayman Adams' Falstaffian portrait of Dean Meeks is just about to speak, burst out laughing, or both. Sheeler's austere, pearly *Water Power* has already received Chicago's Harris prize.

Franklin Watkins, John Carroll and Gladys Rockmore Davis display three appealing renditions of childhood, all excellent and as different one from the other as are two monumental figure paintings, *The Family* by Corbino and *Muse of the Western World* by Berman. The thoughtful, salon-sized *Moon is Holding Water* by

Xavier Gonzalez and Zoltan Sepeshy's intricately composed *Summer Water* have admirable craftsmanship as well as part of a title in common.

George Grosz sees *Peace* as a small, grim figure emerging from a nightmare of world devastation—as frightening and gripping as it is beautifully painted. Evergood, too, turns design and technique into bitter comment on this far from best of all possible worlds in *The Indestructibles*. A spacious, gracious dream-interior with figures by Pittman, an engaging little entertainer by Shinn, a poignant *Pagliacci* by Lintott and a moonlight buggy-ride in spring by Davey cast mitigating backward glances of nostalgic charm. The late John Steuart Curry's fluid and panoramic *Valley of the Wisconsin* in Autumn color is dated 1946. It makes one realize the tragedy of his early death.

The non-prizewinning abstractionists have come through handsomely with some of their best work, led by Stuart Davis, George L. K. Morris, Balcomb Greene, Werner Drewes and Carl Holty, while Charles Howard, Xceron and Steve Wheeler contribute smaller but arresting canvases. Feininger's pale, lyrical *Moon in Dusk* is in a class by itself.

Grandma Moses is still dowager queen of the primitives, Louise Pershing again provides a chuckle, and Margaret Stark leads the decorative whimsy-fantasy school. For those who missed it in technicolor, here is Albright's original *Picture of Dorian Grey*.

Purists to the contrary and notwithstanding, Dali's *Apotheosis of Homer (Diurnal Dream of Gala)* will probably be number one on the surrealist list with the general public, but special honors are deserved by Kurt Seligmann, Kay Sage and Leon Kelly.

For an all-invited exhibition there are an unusual number of names that are new to me, and whose work ranges from the arch-conservative to the experimental and from competence to creative promise or performance. Among the latter is a native Pittsburgher, Richard E. Williams, whose satirical *The Whirl* sticks in the mind and calls for more for comparison, and Abe Weiner, whose surreal *Disintegration* looks like the accomplished work of a veteran painter.

There are dozens of other paintings which should be cited as notable or pleasurable for many reasons. Just a few of these are by Rattner, John Rogers Cox, John Koch, Farnsworth, Brook, Francesco Di Cocco, Sidney Gross, Frede Vidar, Kenneth Callahan, Nordfeldt, Zerbe, Harriton, Breinin, Peirce, Sample, Tully Filmus and Andrew Wyeth.

The avant garde and those of the younger generation now accustomed to more exciting fare will find that there are some dull spots in Painting in the United States, 1946, but at least as many more people will be gratified to find that all sanity has not left art after all. Carnegie's aim is to present all sides, not just those foremost at the moment and this has been admirably accomplished. Unlike everywhere else in the country, there is plenty of meat here for everyone.—JO GIBBS.

## Plans of the Academy

Something new will have been added to the National Academy's 121st Annual when the first half of the exhibition opens in January. Hobart Nichols, president, explains that the two-part exhibition plan is "frankly an experiment in policy with better exhibitions as an objective."

The first half of the show—for oils and sculpture only—is to be an open exhibition for members and non-members. It will be juried and the usual Academy prizes awarded. A special room will be set aside for watercolors and etchings by members. The second half of the exhibition, opening in March, will be confined to members' work only. New cash awards may be made.

October 15, 1946



*In the Woods*: SIDNEY LAUFMAN. 3rd Mention and \$200



*Cherry Blossom Snow*: CHARLES BURCHFIELD. 2nd Mention and \$300



*Wind Orchestra*: MAX WEBER. 4th Mention and \$100



*Night Fall*: N. C. WYETH

## The Wyeth Family Honors Its Sire

A UNIQUE EXHIBITION will be offered New York this month when pictures by the six painting members of the Wyeth Family—a son, two daughters and three pupil sons-in-law—will hang side by side with a selection of their famous father's work, in a memorial exhibition to the late N. C. Wyeth at Portraits, Inc., from Oct. 22 to Nov. 9. Few American artists have ever had so fitting a memorial as this living tribute to the beloved illustrator and painter, for not since the days of Charles Willson Peale has a painter endowed his children with such a rich heritage of creative achievement.

There are six painters in the Wyeth clan—Henriette, the eldest daughter, who is widely known as a portrait painter; her husband, Peter Hurd; Carolyn, the second daughter, who is also married to an artist, Francesco Delle Donne; Andrew, the brilliant youngest child; and John McCoy, who joined the

family when he went to study with N. C. at his school in Chadd's Ford and remained to marry a third daughter, Ann, a talented composer. Another son, Nathaniel, a research inventor for Du Pont, is married to poet Caroline Pyle, who is, in turn, a niece of N. C.'s celebrated teacher, illustrator Howard Pyle. A helpful family tree accompanies the exhibition catalogue, to keep things straight for observers of this vital art dynasty.

One of America's foremost book illustrators, a distinguished painter and muralist, N. C. Wyeth was also a great teacher. From him his children, in each of whom his influence can be traced, acquired that tremendous respect for discipline and underlying knowledge without which no talent has ever been fully expressed. In his own work this industry in art was paired with a perception which saw things with both clarity and dramatic vision, a combina-

tion well illustrated in the present selection of paintings.

Of the eight pictures by N. C. Wyeth only one is an illustration, *Thoreau and the Fox*, painted for *Men of Concord*. This and *Island Funeral* were seen at the Macbeth Galleries in 1939 at the only exhibition of his studio paintings, to which Wyeth turned during his later years. The other pictures on view were all painted during the last five years of his life and have never been shown before in New York. These include a genial self-portrait (1940); *Night Fall*, a magic-real picture with great depth of space and mood; and *Spring House*, 1945 popular prizewinner in the Corcoran Biennial. They place Wyeth among our contemporary romantics and make one wish to see more of his seldom shown easel pictures.

Perhaps because he alone of the children received his sole instruction from the father, as well as because of his unusual natural gifts, young Andrew Wyeth shows the closest attitudinal kinship with N. C. Educated at home by tutors, his art instruction began when he was twelve in his father's studio—built on the hilltop site where Mad Anthony Wayne pitched his headquarters during the Battle of Brandywine. Still under 30 Andy Wyeth has won a reputation rare for so young an artist, through his precision of craft, fine clarity of design and feeling for mood which gives warmth to his proficiency.

All new, his work shown here includes three egg temperas, smooth-surfaced meticulous pictures which seem self-set tests to discover how much of natural appearance can be captured in paint. *Negro Girl* is a peak performance and, along with *Arthur Cleveland* and *Winter 1946*, tends to prove that realism in painting, like anything else pushed to its extreme, soon draws closer to its opposite, in the end becoming more illusionary than a less precise presentation.

In Henriette Wyeth's group her portrait of her father—a strong sensitive picture and an excellent likeness—is easily her best exhibit. Her husband, Peter Hurd, is represented by five pictures. Among them are his widely reproduced *Boy from the Plains* and a 1941 *Self-Portrait*.

An infrequent exhibitor, Carolyn Wyeth shows two pictures, both large, stark semi-abstract window still lifes—the painstaking painting of the draped fabrics, bust and flower seemingly her only link with the Wyeth painting tradition. Her husband, Delle Donne, just returned from five years Army service, shows one picture, an outdoor composition in bright pictorial style. John McCoy is represented by a strong self-portrait, along with several of his well-known, crisp watercolors.

For all their diversity these 35 pictures by a father and his six children present a common front. All share the integrity which comes from effort thoughtfully expended, by each according to his ability and limited only by his vision.—JUDITH KAYE REED.

### Carreno to Teach

Mario Carreño, noted Cuban painter, has joined the art faculty of the New School for Social Research, New York City, where he will conduct a workshop in painting, drawing and composition.



*Winter, 1946*: ANDREW WYETH. On View at Portraits, Inc.



## Tschacbasov Paints A Happier World

LIKE SO MANY of his painting contemporaries, Tschacbasov has moved a long way from his familiar, depression-born canvases to render happier communications. That he has turned even farther than most to surprise us with richly-fused pictorial whimsy is perhaps only superficially due to the company he keeps—at that staunch haven for the free and the fey, the Perls Gallery, where his work may be seen through Nov. 2.

Whatever the reason, this is a development which should please all Tschacbasov fans. His color is now brilliant in more resonant key; his brushwork gains in effectiveness through lighter touch and a general heavy-handedness has given way to more gracious fluency. Outstanding among these new works are *The Golden Goat* (see reproduction); *Apparition*, its Chagall maiden floating with Chagall bird above a luminous landscape; and a group of simpler and charming animal compositions: a perspicacious *Monkey*, an owl and some very gay birds.

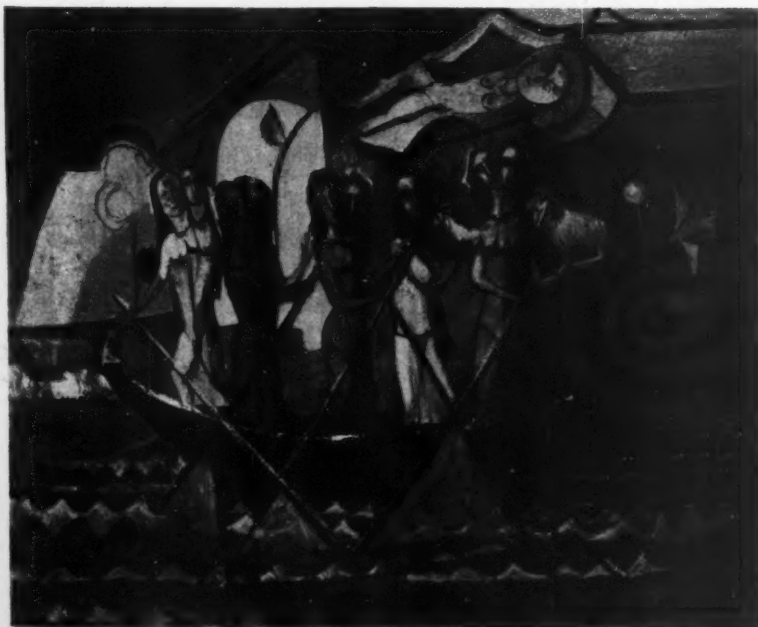
—JUDITH KAYE REED.

### From America's Past

Director Frederic Price has called on old favorites to help him mark a twenty-sixth annual exhibition of early American work at the Ferargil Galleries. Among them are William M. Harnett's *The Jug*; *Pomegranate* by George Henry Hill, in the Rembrandt Peale tradition; *Surveyor* by William S. Mount, and *Peacable Kingdom* by Edward Hicks. Present also are examples by George Fuller, Ralph Earle, John Trumbull, Gilbert Stuart, John James Audubon.

An amusing portrayal of *Rip Van Winkle* by T. W. Wood rounds out this diversified assembly from America's past.—BEN WOLF.

*The Golden Goat*: NAHUM TSCHACBASOV. On View at Perls Gallery



*End of a Song*: XAVIER GONZALEZ

## Gonzalez Show Opens New Luyber Gallery

JOSEPH LUYBER, for many years before the war a member of the ART DIGEST staff, has opened a new gallery in the Brevoort Hotel with an exhibition of paintings by Xavier Gonzalez. It is an auspicious beginning, because during the three-year period since the artist has held his last one-man show in New York, individual examples of his work have become known to a much wider audience than before through large annuals, traveling shows and reproductions. He has contributed notably to the last Carnegie annuals and has won two Pepsi-Cola awards, the last of which was reproduced on the cover of the October 1 DIGEST.

An inquiring, adult mind and a never-ending search to find new and more perfect combinations of the techniques of the craft he understands so well are

evident in any grouping of Gonzalez' work. He explores modified forms of realism and surrealism, abstraction and expressionism in varying proportions, with careful attention to form, structure, pigment and color, and often arrives at that "something beyond" at the same time.

A strain of gentle melancholy, sometimes heightened to the portentous, weaves through many of these canvases, as does the predilection for light on dark and the recurrent draped cloth, used effectively as a design element and a mood heightener. All of these are present in the poignant *End of a Song*. El Greco would have understood his countryman's modern *Landscape of Toledo*, the center of interest focussed on struggling figures imprisoned within an amoeba-like form, the tracery of a city superimposed on dramatic clouds of smoke. *Critical Theatre* and *Parade* are design plus.

It isn't difficult to see why Gonzalez is a "painter's painter" and a rare teacher. (Through Oct. 26.)—JO GIBBS.

### Charles Shaw's Versatility

There's elegance, good taste and sparkle in most of Charles Shaw's recent painting, at the Passedoit Gallery until Nov. 2. There was a time when this artist was associated with non-objective painting, but by now all that remains of the school in his work is a disciplined harmony and an appreciation of pure form which raises anything from a ping-pong ball to a lump of coal to a position of ordered dignity.

A pleasing versatility is evident in the 20 paintings shown—which range in spirit from the semi-abstract compositions like the three still lifes, which combine squares of flat color with flowing pattern; to gay scenes like the impish *Fiddling Clown* and the fresh *Circus Night*; and back again to more textured painting in *Nantucket Lane*. Present is an excellent color sense, one which artfully plays soft muted passages against sharp, high notes with grace of handling.—J. K. R.



*A Piece of My World No. 1*: GEORGE GROSZ (1939). "Half-mad mankind, tattered and old, advancing for a cause they cannot comprehend, to fight an enemy they cannot overcome."

## Grosz Shocks a World Toward Peace

GEORGE GROSZ' Kampf with a world gone mad is graphically and plastically recorded in a retrospective exhibition at the Associated American Artists Galleries, in New York. Starting with the hideous year of decision, 1914, when the artist found himself in the Kaiser's army as a foot soldier, this Cassandra of chaos by 1919 had already started his unrelenting war against the swastika. The German tragedy through 1946, by way of inflation, militarism and the Civil War in Spain, climaxing in the recent holocaust of horror, is here viciously recorded and welded together in a horrendous symphony of cruelty and oppression, with rats, filth and skeletons as handmaidens to his hellish court.

George Grosz is in the great tradition of Bosch, Holbein and Gruenwald, and spiritually akin to the late social protestor from his birth country, Kaethe Kollwitz. His preoccupation with death and the macabre has created, in the artist's own words:

"My own frightful fairy tale world, full of ruins and populated with ugly dwarfs, terrifying supermen and evil magicians. A piece of teutonic heritage seems to be embodied in this—in this desire to symbolize and to meditate—in this yearning for fairy tale. But in contrast to the expressionists I try to recreate my world as realistically as possible. Over and over again I say to myself: Be more exact . . . more exact . . . because the more of a nightmare it is, the more I must recreate it in an understandable way. So I go on studying again and again the manifold forms of nature. The result is evidenced in my paintings, in the love I have for details. I am trying to paint 'finished' pictures like certain medieval painters to whom I feel much more related than the modern experimenters.

"When I paint and when I look at pictures I prefer to think of a maxim of Aristotle, 'The pleasure of recogni-

tion,' rather than of the abstract speculations of Plato. However, there is not only this one side to my paintings. I am not only and forever a specialist in horror and death. Here and there I have within me regions without fear, death and war. Here and there are sensuous landscapes where nymphs live. I admire the artist's gift to invoke an innocent, bucolic-arcadian world."

To single out specific pictures from this important and distinguished assembly is tantamount to playing random passages from a great symphony. The thematic development involved here is too important to the whole, but to give the reader a sampling of the experiences awaiting him at the AAA Galleries, the following are outstanding:

*They Couldn't Get Anything Out Of Him* (watercolor, 1935) is a blood-

*I Am Glad I Came Back*: GROSZ (1942)



soaked, merciless indictment of sadism. *Piece Of My World, No. 1*, an oil executed in 1939, is a masterpiece of integration. *No Let Up* (1940) symbolizes a storm-wracked world with a lonely figure tramping through a muddy landscape, miserably soaked by biting rain. *I'm Glad I Came Back* (oil, 1942) depicts a grinning death pulling aside the draperies that separate him from so many of his admirers during times of peace. He is glorying in this unexpected curtain call.

*The Pit* (oil, 1946), painted last summer in Wellfleet, Massachusetts, is a remarkable work with its overall abstract quality not dominating the important semi-realistic passages involved.

*Of Survivor* (oil, 1945), a prize-winner last year at Carnegie, the artist says:

"The ghostlike man there in the bloody pond has become insane with fear. In his 'world' he is perhaps the only survivor, and yet he is afraid of those 'others' who are no more. (Fear and terror live the longest.) On an old rifle butt he has a rusty table fork. The fork is a symbol of his terrible hunger. What will he hunt? Rats—those symbols of uncritical craving which reappear so often in my pictures? Or are these rats only hallucinations? In reality are they thoughts living under the bloody earth which have changed into rats and are climbing up to the earth?"

Seventy-one paintings, drawings and watercolors comprise this exhibition, which is the concern not only of every art-lover, but of every thoughtful member of the human race. Through October 26.—BEN WOLF.

## School of Paris

NEVER-BEFORE-SHOWN paintings are currently on view at the Matisse Gallery, in New York.

*L'homme nu Assis* (1909) represents Picasso during his Afro-influence. Cold greens mark a 1928 oil from the brush of Raoul Dufy, titled *Road Through Olive Trees*. Marc Chagall displays an affinity with Japanese subtlety in an early 1927 *Basket of Fruit*.

*L'Or* (1925) by Brauner, finds archaic inspiration as does *Phénoménie Phaline* (1944) by Lam who invokes weird, devilish fish symbols. Dubuffet's *Two Workers* (1945) is Klee-inclined and introspective. MacIver employs highly personal symbolism in *Fiery Rings* (1946), while *Still Life With Oranges* (1945) by Marchand explores texture and adroitly juggles blacks. *Le Lasso*, Miro (1927), whips a ribbon line against a blue background. Tamayo's *The Joker* (1946) plastically aims a thumb. *Vers l'anciens appels* (1946) by Tanguy expands the incisive reality of unreality. Through November 10.—BEN WOLF.

## Allied Artists Fall Annual

The Allied Artists of America will hold their annual Fall Exhibition in the galleries of the New York Historical Society, from October 27 to November 24. Three juries of awards, made up of Alphaeus Cole and J. Scott Williams for painting; Charles Aiken, Jerri Ricci and Arnold Hoffman, Jr., for watercolor, and Marion Sanford, Robert Bros. and Helen Sahler for sculpture, will distribute cash prizes and medals.

*The Art Digest*

## Prints of Today

TWELVE ARTISTS IN SIX MEDIA, an exhibition at the Kennedy Galleries, has been assembled to form a comparative survey of contemporary print processes. There is no competition as to better or best; each medium displays, at the hands of outstanding artists, its particular qualities at a high level.

Etching is represented by John Taylor Arms and Kerr Eby. In his *In Memoriam, Chartres Cathedral*, Arms reveals not only his power to convey the majesty of Gothic architecture, its monumental mass and its detail of stone lace-work, but also the spirit of the mediaeval world that called it into being. Eby depicts New England subjects, their austerity heightened by cold skies and snow, yet warmed with a sense of life and living.

Drypoints by Armin Landeck and Martin Lewis illustrate different facets of accomplishment in this medium. Landeck's *Studio Interior* is an intellectual *tour de force*, completely realized through disciplined craftsmanship. Lewis' interest in the life of the city streets is well exemplified by the dramatic *Spring Night, Greenwich Village*. It is executed *con brio* with masterly surety of line.

Lithographs by Stow Wengenroth and Robert Riggs form another division. The beauty of color and textures is always amazing in Wengenroth's work, as well as the soundness of his structure and breadth of design. While Riggs' work displays richness of tonality in the lustrous blacks that seem to deepen on each other in his prize fight scenes, brilliant illumination is the source of interest in the swirling movement of the ring.

Claire Leighton's wood engravings possess the strong affirmation that is characteristic of this medium. Yet the decorative quality of *A Lapfull of Windfalls*, the tender charm of *Lambing* show how resourceful this artist can be with her decisive line. Paul Landacre's wood engravings are tremendous dramas of elemental forces in striking patterns of light and intense darkness. *Death of a Forest* and *Storm* are particularly impressive.

Line engravings by Thomas Nason possess impeccable draftsmanship and a terseness of concise expression, yet are imbued with the artist's personal reaction to things seen. Stanley William Hayter's line engravings are outstanding examples of abstract design in the graphic arts.

Howard Cook and Gene Kloss contribute aquatints. The play of gesture and tonal gradations in Cook's *Taxco Market* form an intricate but ably-sustained design, in which each figure receives definite characterization. Miss Kloss' New Mexican plates depict communal ceremonies with effective contrasts of light and darkness in the night pieces. *Penitente Fires* is especially striking. (Through October.)

—MARGARET BREUNING.

### At Philadelphia Alliance

November exhibitions at the Philadelphia Art Alliance will be oil paintings by Martin Friedman and Cape Ann watercolors by Elias Newman.

October 15, 1946



Nude (1892); PIERRE AUGUST RENOIR (1841-1919)

## De Sylva Collection Enriches Los Angeles

By Arthur Millier

THE EXHIBITION of the Mr. and Mrs. George Gard (Buddy) De Sylva collection of French paintings and sculpture, which opened with a reception Oct. 1, at Los Angeles County Museum and will continue through October, emphasizes the speed with which this museum is, through gift or purchase, acquiring impressive works of art. Eight of the pieces in the collection have already been presented to Museum Associates, a holding corporation for the museum. The entire collection has been promised for a future date.

The 22 paintings and ten pieces of sculpture, dating from the 1860's to the 1920's is loosely labeled "French Impressionist," but the majority of works are by artists who branched to individual achievement from the stem of the impressionist movement.

Cézanne's small but exceptionally sensitive portrait of his wife, with exquisite pale green tones in the flesh, and his more monumental, but less humanly appealing *Boy with Straw Hat*; Degas' superb *Two Sisters*, which William R. Valentiner assesses as "one of the finest portrait works of the 19th century," and the utterly lovely *Nude* by Renoir, are perhaps the finest of the paintings.

The free modelling which marked sculpture of the impressionist trend is present in Rodin's *Centauress*, reaching for something beyond her hybrid body,

in the two little action figures of dancers which Degas modelled to aid his painting and in the vigorously thumbled figurine of *The Smith* by Renoir.

A more classical spirit, closer to both Cézanne and the Greeks, is seen in the head and the large torso *Adolescent* by Despiau, and the standing figure of a girl by Maillol.

Other major paintings are Toulouse-Lautrec's *Messalina*, Gauguin's *Landscape in Brittany*, done between his West Indies and Tahitian years, Modigliani's *Portrait of Jean Cocteau*, which gives us some idea of the jaunty young man who was the literary spearhead of Post-Cézanne art in Paris; Mary Cassatt's *Mother and Child*, Pissarro's *Place du Theatre Francaise*, which, with Monet's *Blanche Monet Painting*, exemplifies impressionist style; and Matisse's perfectly designed *Anemones*.

Also, Picasso's strong-colored *Courtesan with Jewel Necklace* (1901) and his remote, silvery *Woman with Blue Veil* in his so-called classical manner; Van Gogh's vibrant *Chestnut Trees in Flower* and two figure drawings; Redon's glowing *Vase of Flowers*.

The color sketch of a young girl by Berthe Morisot is exceptionally sensitive in handling and expression.

The collection, according to Valentiner, "raises the standard of the museum's works of this period at once to a level of which only the greatest museums in this country can boast."





Washington Irving by Stuart Newton

## They Knew Irving

THE LOAN EXHIBITION of "Washington Irving and His Circle," at the Knoedler Galleries, presents an imposing array of writers, painters, statesmen and men prominent in all walks of life, who came into direct contact with Irving in his many-faceted career. This group forms a microcosm of a world that appears in retrospect a Golden Age, when American life, although crude in many of its physical aspects, afforded leisure and opportunity for a delightful intimacy among gifted men of highly varied talents.

Although Irving grew up in New York City, the unspoiled countryside was almost at his door. When a young man, he sailed up the Hudson in a sloop and fell under the fascination of the old Dutch legends that invested every crag and headland of the river, rich material of which he was later to take full advantage.

Though the aristocrats in America, even the majority of the Southern planters living still in feudalism based on slavery, had accepted the Republic, the traditions of the Mother Country lingered along the Atlantic seaboard, so that Irving on his first visit to England felt he was experiencing an actual homecoming. On this European trip he met a number of artists, among them Washington Allston, John Vanderlyn, Charles L. Leslie and Gilbert Stuart's nephew, Stuart Newton, all represented here by portraiture. So strong was their influence that Irving for a time considered becoming a painter himself.

Among the statemen of his acquaintance and whose portraits appear here were Martin Van Buren, Aaron Burr (at whose trial he was present), Daniel Webster, Robert M. Walsh and Governor Daniel D. Tompkins. Irving's interest in the stage is attested by portraits of Mrs. Siddons, John Philip Kemble, John Howard Payne and Fanny Kemble.

The listing of authors, who formed a large segment of Irving's circle, includes practically all the well-known writers of his time in America, as well as the English Dickens, with whom he was on terms of warm friendship. A painting, *Washington Irving and His Friends at Sunnyside* by Christian Schu-

selles, is a veritable *Who's Who* of such 19th-century celebrities.

When Irving remodeled an old cottage in true "Hudson River Gothic" into his final residence, *Sunnyside*, the whole valley of the Hudson had become a literary and artistic center, Audubon at Sunnyside, Poe at Fordham, then a country village, and scores of famous men making frequent pilgrimages there. The poet Bryant was one of these regular visitors.

A portrait of *William Cullen Bryant* by Durand and landscapes by him and Inman attest the closeness of this association and their share in the poet's passion for nature. Americans would have undoubtedly turned to landscape painting in a natural reaction against portraiture, but Bryant's enthusiasm was responsible in no small degree for the rise of the Hudson River School. (Through Oct. 26.)

—MARGARET BREUNING.

## Tracing Weber

EARLY STEPS along Max Weber's long road to realization are now displayed at the Paul Rosenberg Galleries, in New York. Dating from 1910 to 1936, the exhibited pastels and gouaches demonstrate how many points of departure even the most integrated of artists is heir to during the course of his career and development. But in the final analysis the fact that Max Weber finally achieved a metier of his own makes the impact of his discovery during his early career of Picasso, Modigliani and Kandinsky important.

Noted in the ebb and flow of the esthetic tides in the artist's career are *Dressing The Hair* (1910, gouache). Here an over-life-size figure combines sophistication and naivety in its approach, while *Soloist at Wanamakers* (gouache) executed in the same year, finds its reference in cubism. Two pictures dated 1914 and titled *My Kitchen* and *Russian Ballet* combine movement, amorphous forms and sensitivity. *Resting Dancer* (1936, pastel) is notable for its lost and found, as is *Men In Subway* (pastel). Through November 9.

—BEN WOLF.

Courting: MAX WEBER (1917)



I Will Try to Understand: NALBANDIAN

## Nalbandian Scores

IT IS NOT often that a young artist evolves an expression which is at once strong and consistent, but the exhibition of paintings, etchings and drawings by 30-year-old Karnig Nalbandian, at the Arthur U. Newton Galleries to Oct. 26, carries a mature conviction which promises even more for his future work.

The 16 paintings on view, mystic-romantic in style, are works which may be accepted on the level of pure painting or as impressive forms for their symbolic content. Particularly distinguished among these are *The Feeders*, *The Meeting* and *Green Coffin*, all glowing paintings, richly orchestrated. The large group of etchings and drawings shown, like the paintings, reveal the technical achievement of this Rhode Island artist who has resolved Old Master study and admiration for Ryder and contemporary romantics into balanced and moving statements.

—JUDITH KAYE REED.

## Downtown Goes West

The isolation of East and West in our national art scene used to be almost as complete as the two poles in Kipling's famous remark, but it is an isolation which is fast decreasing. Now the Downtown Gallery in New York is spreading its wings westward with the appointment of the Vanbark Studios, in Studio City, California as its official West Coast representatives.

The Studios opened officially this month with a group exhibition of sculpture and painting by Downtown artists, to be followed by one-man showings by members of the group.

## Max Band for San Diego

The San Diego Museum of Fine Arts announces the acquisition of Max Band's *Self-Portrait*. It is the gift of collector Dr. Hazel Small of Hollywood and is now on permanent exhibition at the gallery.

## Maurer Revalued

PAINTINGS BY ALFRED MAURER, at the Bertha Schaefer Gallery, are the work of an artist who has not yet been accorded the position in American art that he merits.

We are familiar with his portraits of women, with their long necks rivalling those of Modigliani's ladies, gazing with a strange intensity out from their canvases. They are like the *Dark Lady* of Shakespeare's sonnets in their mysterious, conjectural relation to the life of artist and poet. But we are less familiar with the later output of Maurer, after his return from Paris, particularly the canvases of his later, tragic, life of loneliness and disillusion which he ended by suicide.

Yet it is this mature expression of the painter that holds most interest. These abstractions, principally still lifes, are palpitant with color, boldly set down, yet invested with subtlety of color relations and beauty of rhythmic structure. They suggest that Maurer blazed the way for many of the contemporary modernists in his solution of the problems of formal design.

*Still Life with Yellow Cloth*, with its felicitous arrangement of color planes and interplay of shapes and contours, or the rich gamut of reds in *Beets on Octagonal Table* illustrate how thoroughly he had explored and mastered the incorporation of forms in spatial design. *The Abstract Heads*, with its overlapping planes and fusion of line and color in unity of impression, ranks high. *Two Heads*, carried out in luscious impasto is, perhaps, the highest point of his oeuvre shown here.

The remarkable variety of his palette and the appositeness of its use for each theme is an inescapable characteristic of Maurer's painting. It is this fineness of perception and highly personal technique that rescues Maurer from the label *expressionist* and confirms him in that of a serious and gifted artist.

—MARGARET BREUNING.

### Art Under Discussion

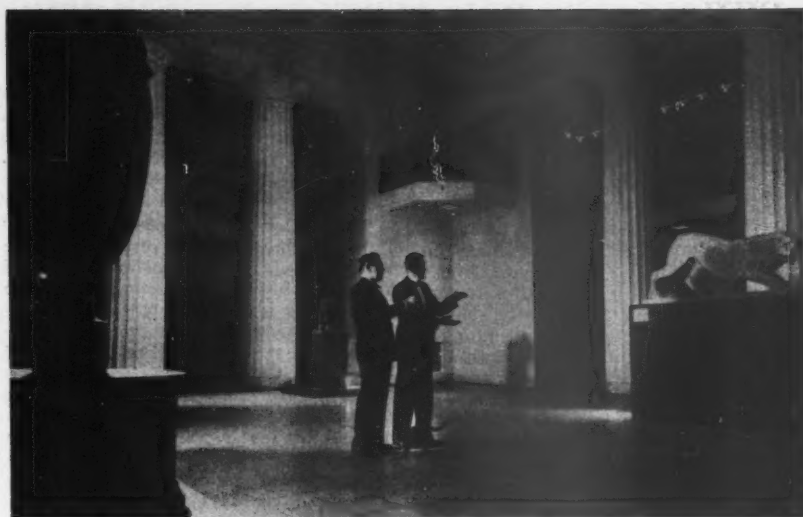
The National Society of Women Artists is opening a series of evening lectures titled "Art Under Discussion," on November 4 at the Argent Galleries. William Gropper and Philip Evergood will partake in a symposium on the function of art in society. Members and their friends are welcome.

### Appointed to Pasadena

The board of trustees of the Pasadena Art Institute announces the appointment of Alice M. Goudy, formerly assistant to the vice-director of the Metropolitan Museum, as administrative director of the Institute, effective this month. Miss Goudy will be associated with Director Jarvis Barlow.

### Pepsi-Cola Attendance

By the end of its first week the Pepsi-Cola exhibition of Paintings of the Year has drawn 11,659 visitors to the National Academy. Leading the popularity poll to date is John Wilson's \$500 prize-winning *Mother and Child* (reproduced in Oct. 1 Digest). The exhibition will continue through Oct. 31.



Schmidlapp Room at Cincinnati Museum. Left, Director Philip Adams; Right, President John J. Emery

## Cincinnati Museum Celebrates Its 60th Year

CINCINNATI:—The Cincinnati Museum, comfortably nestled in verdant Eden Park, is celebrating its Sixtieth Birthday by having its face lifted. Philip Rhys Adams, director of the institution, has spared no effort in his ambitious plans to convert this important midwest museum into a functioning part of the cultural life of Cincinnati. Working within the existing physical structure of the museum's buildings, he has well accomplished his purpose with paint, taste and infinite patience.

Visitors who were wandering through the galleries on opening night, seemed impressed by the spaciousness Director Adams' reforms had achieved. Ancient sculpture, Dutch 17th Century paintings from the Mary Hanna Collection, the Herbert Greer French Wing, and the Frank Duveneck Gallery profit tremendously as a result of the staff's discrimination. The Modern Art Society has co-operated in loaning fine examples of contemporary painting and sculpture by both American and European leaders from the private collections of its active members.

Following addresses by Mr. Adams and John J. Emery, president of the Board of Directors, on opening night, October 1st, Daniel Catton Rich, director of the Chicago Art Institute, congratulated Director Adams upon his accomplishment and said: "The art museum must be progressive. It cannot stop dead with the taste and tradition of fifty years ago. It must boldly step forth in contemporary life and make itself a part of the main stream. It is not only a museum, it must be a forum to exhibit the best of what is new and untried, so that we can make up our minds what to accept and what to reject."

Mr. Rich went further in describing the role which he feels the museum must play in the world today. "An art museum must have a world view. Much as I sympathize with certain institutions which have adopted the viewpoint that we must be responsible to the community, can we stop there? Can we suggest that Cincinnati practice a kind

of isolationism in art at the very moment when more and more we are thinking in world terms?"

It is this observer's belief that the Cincinnati Museum, under the able direction of Philip Adams, has already gone far in the direction pointed out by Mr. Rich.—BEN WOLF.

## Indian Design

NORTHWEST COAST INDIAN PAINTINGS form the opening exhibition of the Betty Parsons Gallery. Some sculpture is also included to indicate, according to a catalogue note, the influence on this form of art of the concepts developed through the traditions of painting.

These paintings differ so markedly from the picture writings of the Southwest Indians that they suggest a completely disparate origin. The influence of the Orient is inescapable in many of the works. Whatever ethnological theories one may hold, the facility of passage between Asia and Northwest America cannot be forgotten.

Yet these paintings have a completely indigenous character, reflecting the life and the mental horizons of a particular people. One does not feel that these artists sought to transfer visual sensations, but to express a mental image colored by definite conceptual habits, through lucid, non-naturalistic forms. Quite naturally, much of the work is concerned with ritual.

It is interesting to note that in some of the small animal sculptures, realism obtains, indicating that these artists could express their visual knowledge, had they so desired and had not preferred to set down conceptual views of natural phenomena that conformed to a mental pattern, symbolic rather than descriptive.

It may be of interest to realize that, while much of this exhibition is loaned, there are a large number of items for sale, that should appeal to the modern practitioners of abstract and non-objective painting. (Until Oct. 19.)

—MARGARET BREUNING.



# FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

## Flowers of Puerto Rico

Flower paintings in watercolor, by Alice Dinneen, at the Kennedy Galleries, depict the flora of Puerto Rico, where she has spent several years in their study and execution. The work brings Audubon to mind in that the artist has not alone represented these exotic flowers with fidelity, but also their habitat. Her method of painting is a personal expression, combining fine veracity of detail with breadth and fluency of design.

The delicacy of the waxy blossoms of *Shower of Orchids* is contrasted with the bold patterns of the spreading leaves of the *Caladium* or the sharp hues and solid forms of *Mangoes*. A sensitive perception of textures, the patterns of veining and the peculiar habit of growth of these unusual flowers is repeated in the paintings of the more familiar *Lady Slippers* of our own woods, or the often-encountered *Indian Pipes* and *Red Toadstools*. It is all work of surety of technical performance and fine observation that brings these rare blossoms and their luxuriant leafage into arresting designs. (Until Oct. 31.) —M. B.

## With May on Broadway

Phil May, who is showing watercolors and drawings at the Grand Central Galleries (Vanderbilt Ave.), is the candid-sketch artist whose quick pen impressions of Broadway celebrities are familiar to many main-stem visitors, as well as to readers of the *San Francisco Chronicle*, the *New York Herald Tribune* and the *Associated Press*.

During the war years May served as staff officer with the Merchant Marine in Europe and the Pacific and his current exhibition (through Oct. 30) is in part a cheerful record of his journeys to foreign cities and isles—colorful sketches of people and places seen with an alert eye and set down with facile hand. Also included are some of his drawings of Broadway spectacles, equally fresh and gay.—J. K. R.

## Garrett at A.C.A.

A first one-man show of paintings by Adams W. Garrett, former Oklahoma farm boy, are on view at the A.C.A. Gallery. *The Toll of the River* and *Revival* indicate the painter's keen interest in people and his desire to set down with a minimum of theatrical trappings their joys and tribulations. If fault be found with the two canvases just mentioned, as well as with several other exhibits, it is with their inclination to become scattered compositionally, causing a lack of coherence and a tendency for these pictures to lose in emotional impact, otherwise so well indicated in the moody palette employed by the artist.

*Horses Rolling* is notable for the valid movement it achieves; *The City* for the artist's adroit handling of a difficult canvas shape; *Still Life* demonstrates Garrett's ability to organize well, if he wishes. An uncatalogued entry, titled *Victory of Flags*, is a stirring semi-abstract, an approach that seems

well to suit the painter's temperament. It would be interesting to see more in this idiom. Through October 19.—B. W.

## Peter Grippe at Willard

Watercolors and bronze sculpture by Peter Grippe are now on view at the Willard Gallery. Gloucester boats and landscape have been abstracted by the painter in a series of watercolors, largely dominated by strong verticals. Design element distinguishes *Boats and Nets*, which quality is also felt in a patterned *Harbor Scene*. The artist has carried his sculptural efforts far further than his watercolors. *Symbolic Figure No. 4* relentlessly imprisons the abstract shapes involved; *Modern Benin* is an excursion into complexity. Through November 2.—B. W.

## Sculpture by Amino

Leo Amino, whose experimental sculptures in magnesite were seen last year in New York, is showing new works in both new and traditional mediums at the Clay Club through October 30. Again magnesite, cement, hydrostone, plaster and other materials are employed with success, the unusual mediums never becoming intrusive.

In content Amino's work has developed, although one still feels that his elongated, twisting forms strive to say more than they are yet permitted by their intelligent and enquiring creator. Distinguished among the new sculptures are *Mother and Child*, its forms blending surely into each other; *Interrupted Lovers*; *Lament*, and the inexpressibly tender though featureless *Proximity*, carved in redwood and a fine example of Amino's confidence and achievement when he returns to the wood sculptures which first won him his reputation.—J. K. R.

## Landon's Serigraphs

Edward Landon's large exhibition of prints at the Serigraph Galleries is an attractive show which should yield as much general pleasure as it will instruction for students of the medium.

The 35 pictures, on view through Oct. 26, vary from the abstracted representation of *Coalyard* and the gay *Brooklyn Bridge* to the more wholly abstract dance and color themes—gracefully worked mood patterns in rich-toned color and line. Outstanding among these prints, which share an élan seldom found in such work, are *Arrangement with Blue Major*; *Transition*, a successful experiment in contrasting textures; the lyric *Now Voyager*, and the striking *Ballet Macabre*. Landon, who is the author of an excellent text on framing, has backed words with the deed by framing his prints with originality and distinction.—J. K. R.

## In Abstract Vein

Down in the Village, the RoKo Gallery is introducing abstractions by Seymour Franks and Samuel Rosenberg. Franks is a young artist whose 10 gouaches reveal able dissertation on now familiar abstract themes and a fine sense of color. Outstanding among his pictures are *Figure in White*, which

plays a handsome arrangement of muted tones against black line and white mass, and the brighter *Metamorphosis No. 3*.

Rosenberg's 18 drawings are small, precise fantasies which obey an order all their own. They aroused much enthusiasm in Washington where they were shown last year, but are both nameless and priceless in accordance with their creator's wish. Rosenberg is better known as a photographer—he is currently Director of Photography for the Civil Aeronautics Administration. Both exhibitions, together with a group of cartoon drawings by Royden, will be on view through Oct. 27.—J. K. R.

## Cusumano, Sculptor-Painter

Stefano Cusumano, now holding an exhibition of paintings, sculpture and drawing at the George Binet Gallery, reveals his sculptor's training in the mass and solidity of the forms on his canvases. Much of this effect of palpable form is achieved by the heavy impasto of a loaded brush.

Cusumano's subjects are elemental and symbolic abstractions that possess emotional intensity of expression. *Maternity* and *Sculptor's Table*, with its well-considered relations of shapes and contours, are outstanding works. *Falling Icarus* is an imaginative rendition of the old myth. Some of the canvases defeat themselves by an excess of dark color that gives them a monotonous effect, but in general deep hues are relieved by touches of warmth. Among the sculptures a *Self-Portrait*, sensitively realized, and a heroic head, *Arethusa*, that is endowed with an epic beauty, are especially notable. (Until Oct. 24.)—M. B.

## Blasingame and Joralemon

Unity within each exhibition but much diversity between the two characterized the joint showings of Frank Marvin Blasingame and Dorothy Joralemon at the Bonestell Gallery the past fortnight.

Blasingame lived for ten years in Hawaii, a land which may have inspired his lyric romantic style. His twelve paintings on view all shared a poetic sensitivity and nostalgia best expressed in *House by the Sea*, dreamlike, wistful, yet real; the grey *Death of a Neighbor* and *Afoley, the Wood-Woo*.

The daughter of Winifred Rieber, portrait painter, and Dr. Charles Henry Rieber, former Dean of the University of California, Miss Joralemon devotes her painting activity to delicate children's portraits in pale egg tempera. The exhibits indicated sympathetic interest and pleasure in her small models. —J. K. R.

## Agnes Kovach Debut

Another first is Agnes Kovach's group of landscape, portraits and still life at the Gallery Neuf, through October. A former student of Kuniyoshi, Miss Kovach paints earnestly in her search for sure, personal expression. Distinguished among these recent works are the sensitive *Portrait of Evie*; the familiar summer scene in *Landscape*, the well realized *Girl with Violin*.—J. K. R.

## Three at Argent

The Argent Galleries were filled to overflowing this past fortnight when they were host to three exhibitors: Lily Converse, Myra A. Wiggins and Viola

The Art Digest



H. Barloga. Represented by the largest number of exhibits was Miss Converse, who showed 56 lithographs and drawings, strong, often moody interpretations of landscapes in Europe, America and Africa. Distinguished among these were *Desert Storm*, *Swans and Willow*, *Bacchantes*, *Villa Borghese* and a group of animal and floral studies.

Myra A. Wiggins, who celebrated her golden wedding anniversary two years ago, is a great-grandmother who has crowded many activities into a busy life. A student at the Art Students League 50 years ago, she gave up painting some time later to become a photographer. Encouraged by Alfred Stieglitz, she worked in the then new medium of "art photography" exhibiting prizewinning prints from 1891 to 1931. Since then she has returned to painting and her new pictures, well fashioned still life and florals, with emphasis on textures, formed her Argent exhibition.

The third exhibitor, Miss Barloga showed darkly painted landscapes and interiors. Outstanding were the bleak *Chicago Landscape* and the Victorian *Interior Arrangement*.—J. K. R.

#### Salomone in New York

Paintings by Albert C. Salomone are on view at the Ward Eggleston Galleries, through October 26. Salomone, seen last season by this reviewer in a first one-man show in Philadelphia at the McClees Gallery, shows many of the same pictures then seen. The artist finds his source in the decorative mysticism generally associated with Beardsley, with which he has combined a simplification currently associated

with Milton Avery. This plus a pastel quality is particularly apparent in a work titled *Tomorrow the Same*.

A primitively inclined *Daddy's Home* delights with its purity of pattern. *Daisies* employs pigmental shock-therapy, with its combination of vermillion and yellow. *Siesta* is a satisfying understanding; *Still Life and Sea Shell* a particularly interesting compositional effort.—B. W.

#### Florine Stettheimer

The Museum of Modern Art is holding a memorial exhibition of the work of the late Florine Stettheimer, comprising paintings, stage and ballet designs. The arrangement is excellent, the colorful canvases set against gleaming, white walls, which the artist, herself, considered the suitable background for her work.

It is apparent that Miss Stettheimer drew her themes directly out of her daily life, transmuting them into the essential rhythms and gay incidents that she discovered in them. They were not executed for public viewing—she disliked to show them to any but her intimates—while her financial security allowed her the luxury of painting what and how she chose. She created a cosmography of her particular universe of family and friends in fanciful terms, yet in terms that convey a peculiar sense of their exact character.—M. B.

#### Martin Nelson at Norlyst

Recent paintings from the brush of Martin Nelson are now to be seen at the Norlyst Gallery. The artist evidences a keen interest in pigment per

se in his expressionistic and semi-abstract essays. An affinity with the Tamayo approach is felt in *Young Woman*. The cacophony of city life has been appreciated in a smashing *Buildings*. Adroit passages subtly suggest man's submission to the concrete vaults of metropolis.

Irene is outstanding. The artist's effort and sincerity are here apparent. He has built a powerful and pigmented portrait, maintaining at the same time a wraith-like quality throughout. It is unfortunate that the hand incorporated seems somehow anti-climactic. Despite this, it is a compelling canvas. Through October 19.—B. W.

#### Watercolors at Ferargil

Watercolorist Wells M. Sawyer is a current exhibitor at the Ferargil Galleries. A former student of Frank Duveneck and father of artist Helen Sawyer (Mrs. Jerry Farnsworth), the painter displays memorabilia of his globe-trotting during his more than four-score years. Straightforward in approach, the painter has honestly set down the life around him and appealingly recorded pleasant passages of his peregrinations through life.

Watercolors by William J. B. Newcombe, late an officer in the R.C.A.F., are also on view. The Canadian painter has turned his attention to our Latin American neighbors. *Dead Marquay*, in which emotional restraint is evidenced; *To Market*, a solidly executed effort; *Mexican Still Life*, notable for its designed sky; and a religious entry titled *Towards The Greater Glory* are noted.—B. W.

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## Pepsi-Cola Fellows

THERE WERE QUITE a number of happy artists, when, last fortnight Pepsi-Cola distributed the prizes for its Third Annual Competition, but not all of them were winners in the current exhibition, Paintings of the Year. Seven were young artists whose "talents showed promise and need of further encouragement," who received fellowships of \$1,500 each, which they may use for "study travel, or in any other manner which will develop their painting."

The regional screening juries were given the initial responsibility for the Fellowship program. As they turned up potential candidates through paintings submitted to the competition, further work and data was collected on each, and recommendations made on the basis of talent plus financial need. Each of the seven juries submitted an average of four candidates to Director Roland McKinney, who made the final designation of one fellowship for each region.

The winners, ranging in age from 19 to 35, are: George Stave, Los Angeles, Calif.; McKie Trotter, LaGrange, Ga.; Robert Lee Clingan, Kansas City, Mo.; Zubel Kachadoorian, Detroit, Mich.; Ernst Halberstadt, Cambridge, Mass.; Francis J. Barone, Philadelphia, Pa.; Nancy Bowman, New York, N. Y. Of these only Barone is represented in the exhibition.

## Moderns in Silkscreen

Some of the best reproductions seen in a long time are now available at Esther Gentle's Village shop at 51 Grove Street, New York City. Mrs. Gentle, who together with her painting husband and son, creates these fine watercolor and silkscreen prints, is well known in the art publishing field (she recently did the color reproductions for Soby's Paul Klee portfolio), but this is her first venture on her own.

There are five prints in the series—one each of a work by Hans Hofmann (this edition is signed by the artist), Feininger, Klee, Picasso and Milton Avery and each captures the essence of the original picture and its medium. Prices are low—\$10 to \$15—and each edition is limited to 150.

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## Pels After 5 Years

ALBERT PELS, now holding an exhibition of paintings at the Babcock Galleries, has not appeared in New York exhibition circles for five years. The eighteen canvases of the present showing, many of them large ones, evince his activity during this period.

These paintings are all figure pieces, in which the forms are carefully modelled and given a sense of mass and volume. Moreover, in spite of the fact that many of Pels' compositions are almost crowded with figures, they are ably organized. Many of them, such as *Revelers at the Bar* or *Masqueraders*, both outstanding items of the exhibition, present the thrust of a single figure into the front of the canvas and around it the design builds up solidly.

*Hero's Reward*, depicting a homecoming hero in red jacket and a hat wreathed with vines, presents a bewildering scene, which other canvases suffer from. For, in the foreground are two realistic figures, while fantastic details in the background and the appearance of a man with plants stemming from his head instead of the usual hirsute convention, leave one with a confused sense that the subject is neither fish, flesh, fowl or good red herring. This juxtaposition of insistent reality and fantasy is unfortunate.

It must also be added that Pels' color is harsh and somewhat repellent. The emphatic orchestration of his canvases makes one wish that a note of subtlety would relieve the monotony of vehemence. (Until Oct. 19.)

—MARGARET BREUNING.

## Scenes from Wyoming

At the Rehn Galleries another interesting Western painter is making his New York debut. He is Vincent Campanella, New York-born but a current resident of Wyoming, whose abstracted landscape forms the content of his exhibition (on view to Oct. 26).

In his early 30s, Campanella works in a now familiar vein of rugged abstraction. In his canvases, as in those of his painting neighbors, angular forms fall into brooding position with logic and obedience to a sensitive color scheme. While all the 10 pictures shown here were executed during the last three years, the most recent ones indicate that Campanella is progressing toward a richer palette and stronger statement. Outstanding works include the vigorous *Sawtooth, Wyoming* and the haunted grey-brown landscape of *Laramie*.

—JUDITH KAYE REED.

## "Critique" to Appear

October marks the debut of a new monthly magazine, *Critique*, devoted to criticism of painting, sculpture, architecture and films. Edited by David Loshak, former secretary of the Clay Club Sculpture Center, *Critique* will "favor no single school or trend but will encourage expression of a wide variety of ideas and opinions."

First issue features *Genesis of a Picture* by Robert Goldwater, modern art writer, and *The Arts in Post War Britain* by Cecil Gould, assistant keeper of the London National Gallery.

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Because of the enthusiastic response accorded the Society of Illustrator's page in the ART DIGEST last season, it has been decided to resume the page with this issue. After the summer's hiatus, your editor hopes that you will continue your interest and constructive criticism, and help to make this page a vital part of the DIGEST's coverage of creative activities in America.

A high spot in the Society of Illustrators last year's activities was the Exhibition of Contemporary American Illustration, held in the International Gallery, in Rockefeller Center. The exhibition, largely the brain-child of member Fred Ludekens, was a great success and well attended. Two juries of nine chose what they considered the best editorial illustrations that had appeared in the major magazines in 1944 and 1945. The editors of these magazines awarded first prize to John Gannam, second prize to Norman Price, third to Steven Dohanos. The popularity ballot, that democratic denominator of public taste, selected Norman Rockwell by a large majority.

Last season, the Society's Colonel Blimp Fund sent members on sketching trips to hospitals throughout the country. In all, thirteen week-end trips were made to nine Army hospitals, from Battle Creek, Michigan, to Augusta, Georgia. Seventy-one artists participated in these morale-building jaunts, and a total of 1,911 portraits were made. LeRoy P. Ward is to be congratulated for his hard work in organizing these trips, in which the Society hopes to participate even more vigorously this season.

President Arthur William Brown was anxious for still more veterans to at-

tend the veterans' activities, a regular event every Friday night, at the Society's headquarters. This Fall's schedule of activities is as follows: The first Friday of each month, life class; second Friday, Mario Cooper's class in composition, with individual criticism by the artist; third Friday, round-table discussion, with the two following Fridays devoted to life class. Veterans wishing to enroll should bring samples of their work and should have had some art experience. Individual members of the Society plan to take talented students under their wing, with the hope of placing them, eventually, either in agencies or studios.

Chaired by Gene Davis, six Thursday evening lectures, from October 24th through December 5th, will be held in the Society's auditorium, 128 East 63rd Street, New York. All lectures begin promptly at 8:30 and seats will be reserved. The price of admission is 60 cents and 90 cents. The following is a resume of what to expect:

October 24th: *Harold Von Schmidt* on how to best illustrate "mood" in illustration.

October 31st: The nation's leading cover-wizards—*Coby Whitmore*, *Stevan Dohanos*, *Jon Whitcomb* and *Alex Ross*—will tell why artists want to do covers.

November 7th: *Robert Fawcett* and *William Arthur Smith*, despite widely divergent techniques, will discuss draftsmanship and how to attain a market.

November 14th: *Everett Henry* and *Sanford E. Gerard* (A.D.), on the artist's and agency's points of view as applied to GI's and their problems.

November 21st: Winner of many advertising art prizes, *Lester Beall*, will reveal the freedoms and confines of illustrative design.

December 5th: Three top-flight men—*A. J. Powers* (engraver), *Richard Chennault* (art director), and *Glenn Grohe* (artist)—will exchange questions and answers pertinent to their fields.

### Greta Matson Wins Show

Greta Matson is the first prize-winner in the Pen and Brush Club's opening exhibition of members' watercolors, current to Oct. 17. She will be given a one-man show at the club later in the season. Judges, who awarded first honorable mention to Vanessa Helder and second honorable mention to Nell Choate Jones, were Walter Farndon and Frank Bensing.

### Mayer Lectures at the League

The five remaining lectures by Ralph Mayer on Painting Techniques will be delivered in the Art Students League Gallery on the evenings of October 17, 24, 31, November 7 and 14.



*Terry and the Pirates* by George Wunder



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By Ben Wolf

BLESS MY SOUL! . . . Picasso Peale had quite a time last week attending the Sixtieth Anniversary of the Cincinnati Museum, in the city of the same name. He and his severest critic were treated to a large slice of Midwestern hospitality. A charming evening that will long remain a pleasurable memory was spent with Mrs. Frank J. Lausche, the talented wife of Ohio's governor (she designs wrought-iron), Mr. and Mrs. Otto Spaeth, Mr. and Mrs. Homer Frye (the latter the Museum's able Public Relations Director), Mr. Philip Rhys Adams, Mr. and Mrs. Daniel Catton Rich, Miss Jane Wilson of *Time Magazine*, Mr. Robert M. Coffin, Director of Education for the Museum, and Picattzo Cat.

The last named Picasso Peale encountered during the course of a solitary peregrination through the refurbished museum. He had just come to the Schmidlapp Room, which is dominated by a recently acquired Greek lion, who was chiseled in Attica along about the 4th Century B.C. Whilst Picasso Peale was contemplating this ancient marbleized king of the beasts, he was somewhat startled to hear a soft purring voice at his elbow. Picasso Peale turned sharply, but saw no one except a rather well-fed alley cat, who was seated some feet distant.

Thinking that his nerves might be playing tricks on him, or that mayhaps the hearing of voices was somehow connected with museum feet, and hoping to bolster up his courage, much in the

*Nineteen Lives by Picasso Peale*



fashion of a small boy passing a cemetery at midnight, Picasso Peale addressed the cat and, begging its pardon for starting a conversation without the proper introductions, asked it if it had spoken. To Picasso Peale's utter amazement, the cat acknowledged as to how it had, saying:

"Maybe I otter introduce meself. Me name is Picattzo Cat. Me, I come from a long line of critics who, in our feline kingdom, have long been regarded cat-alcystic agents in art. I dug you'se regarding yon lion. Like it?"

Picasso Peale replied in the affirmative, but admitted a greater interest in his new-found friend, and asked particularly how he had come to join the museum's staff.

"Picattzo Cat settled comfortably at the base of the lion and spoke. 'Well, it's like dis. I was taking a stroll tru Eden Park one day. Suddenly, I sees dis here edifice, so I says to meself, 'de only cat-astrophe in life is when you passes up an opportunity.' So I explores and alluva sudden, whilst I am meanderin', I see dis here big lug of a cat wit dis silly grin on its puss, den I'm readin' the label on it, '400 years B.C.', den any immediate rancor dat I'm havin' about dis here silly grin is somewhat mitigated by de fact dat it suddenly becomes apparent ta me dat dis poor sap's been grinnin' for ova 2000 years—wid eight more lives to go.

"Now, I had some previous commitments wid a lady friend dat evenin' down in town, but I says to meself, 'paws down, Picattzo.' De milk of feline kindness ever havin' coursed tru me veins, I decides dat de only decent ting I can do is maybe I should stood in de museum and try to wise up dis foolish feline, because even wit dat silly grin, he looked fishy to me."

When Picasso Peale reacted vehemently to Picattzo Cat's last statement, Picattzo Cat purred delightedly and explained:

"You humans just ain't hep. Look, mister, when a cat says 'fishy' dat is de soupreme compliment. Just like when I

tell me goil friend she looks 'mousy.' But I shouldn't blame you for what's happened to your kind. Like me father always said, 'Dull claws, dull wit.' But I will say one ting, dis here is a mighty fine lean-to dey got in dis park, and de chow's homogenized."

At this point, Picattzo Cat contemplated Picasso Peale with his baleful yellow eyes.

"What's your racket?"

When Picasso Peale allowed as how he, too, was a critic, Picattzo Cat spit disgustedly, flicked his tail, and stalked unceremoniously away, leaving Picasso Peale alone. He fancied he heard a low, quiet chuckle, and turned to be confronted by the smiling lion of Attica. The lion's smile spread across his stone chops as he commented quietly, "It's all Greek to me, too, bub."

This was a little too much. Without waiting for his Homburg, Picasso Peale retreated to his hotel.

\*\*\*

#### Add Mother Peale's Handy Scrapbook

"Artists seem to think that anything can be reproduced and printed without any training, without any technical knowledge, without any thought of the chemical, photographic, or engraving and printing problems which are involved, but in every print, in every book, when the results are not good, the artist is blamed. And this is not surprising, because the artists of America mostly know nothing about the crafts; yet the engravers know little, and the printers do not care, most of them."

—The Graphic Arts by Joseph Pennell.

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"When the poet ceases to represent in words what exists in nature, he then ceases to be the equal of the painter; for if the poet, leaving such representation, were to describe the polished and persuasive words of one whom he wishes to represent as speaking, he would be becoming an orator and be no more a poet or a painter. And if he were to describe the heavens, he makes himself an astrologer, and a philosopher or theologian when speaking of the things of nature or of God. But if he returns to the representation of some definite thing he would become the equal of the painter, if he could satisfy the eye with words as the painter does with brush and color (for with these he creates), a harmony to the eye, even as music does in an instant to the ear."

—LEONARDO DA VINCI.

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"The decriptive in art has always seduced the eye of the superficial majority. From this accidental and nugatory side of painting the public has derived all its enjoyment. The moment a depicted object is recognized, the general pleasure in the arts increases; and the moment the accepted vision of the object is modified or distorted, this pleasure decreases and in many instances ceases altogether."

—Modern Painting by  
Willard Huntington Wright.

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"It is obvious that a consistent preference for one end of the color scale, while it has a charm of its own, does limit the scope of an artist's work very considerably."

—Portraits in Oil and Vinegar  
by James Laver.

October 15, 1946

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Head of An Old Man: REMBRANDT

## Kende to Sell Major Bowes' Art

ALONG WITH INVENTING the amateur hour, managing the Capitol Theatre in New York, being voted most popular on the air and a host of other things, the late Major Edward J. Bowes found the time to collect paintings. A good part of these will be sold at the Kende Galleries of Gimbel Brothers on the evening of November 1, by order of the executor of the estate and the New York educational institution that will benefit from the proceeds.

The paintings range from a version of El Greco's *Christ Driving the Money Changers from the Temple*, formerly in the John Quinn Collection and described by Dr. August L. Mayer, to such moderns as Picasso and Chirico. A small study by Rembrandt, *Head of an Old Man*, painted about 1658, is recorded by de Groot and Valentiner. Sir Walter Armstrong considered *John Lamont of Lamont* by Raeburn one of the artist's finest portraits. It brought \$44,000 in 1928 at the dispersal of the collection of the late Judge Elbert H. Gary.

*Mosques a Alger* was painted by Renoir on his second trip to Algeria, and is accompanied in the sale by his *Environs de Cagnes* and a still life which was formerly in the Maurice Gangnat Collection. Sisley is represented by two peaceful landscapes, painted in 1885 and 1890; Pissarro by a snow scene with figures; Monet by *Printemps à Giverny*; Van Gogh by *Femme dans un Jardin*, which has been described and illustrated by J. B. de la Feille, and Forain by one of his famous courtroom paintings, *Scenes de Tribunal*.

Degas is represented by two favorite subjects in two media, a laundress ironing in pastel and ballet girls in bronze. Daumier's bronze bust of Senator Guillaume Viennet bears the stamp of Maurice le Garrec who cast the 36 wax models used for the lithograph *Le Ventre Legislatif*, after the artist's death. Also included in the sale are works by Goya, Romney, Sargent, Fantin-Latour, Derain, Modigliani, Rivera, Vlaminck and other painters of the 18th, 19th and 20th centuries, all of which will be on exhibition from October 28 until the auction is held.

## Parke-Bernet Sales

THE FINE ARTS will mingle with all manner of fine furniture, decorations, rare books and varied collectors items in the packed schedule of day and evening auction sales at the Parke Bernet Galleries during the next few weeks (see auction calendar).

The first of the art sales not previously reported in these columns is Part VI, the final selection of etchings and engravings from the famous Elbridge R. Johnson collection, which will come up for dispersal on the evening of October 29. It includes no less than 75 etched landscapes, family and self portraits and genre subjects by Rembrandt; 33 Dürer engravings, among them *St. Jerome in Penitence*, *The Dream*, *Melancholia* and the rare *St. George on Horseback and Peasant and his Wife*; a group of Callot etchings including the *Exercices Militaires*, *Les Grandes Miseres de la Guerre*, *Nobles Lorrains* and *Les Fantasies* series; works by Cameron, Clark and others.

Another evening sale, made up primarily of modern works, will be held on November 7. The paintings include *Une Rue a Montmartre* by Utrillo; *Old Church* by Segonzac; *The Thames at Charing Cross* by Monet; *Décolleté Femme* by Derain; works by Corot, Sisley, Raffaelli, Sorolla, Chirico, Lurcat, Vlaminck, Redon, Bombois and others. There are drawings by Dufy, Gris, Modigliani, Vlaminck, and a watercolor by Cézanne titled *Paysage Sous-Bois*. In addition a group of African sculptures, a pewter head by Despiau and a stone sculpture by Zadkine will be offered. As usual, both these collections will be exhibited for several days prior to the sales.

## Nevinson Dies

CHRISTOPHER R. W. NEVINSON, Britain's 58-year-old pioneer modernist, died in London, October 7. Three years earlier a paralytic stroke had interrupted his work at the peak of his often controversial career.

Nevinson began his early studies in Italy where he became associated with Futurism. During the first World War he drove an ambulance but continued his drawing on the battlefields. It was during his hospitalization in London in 1916 that his war lithographs were first exhibited and won him public notice. Later he returned to France as an official war artist, determined to portray reality rather than "the old concept of the glory of war." These works were on exhibition in many galleries in Europe and Canada and at the Fogg Museum in the United States.

In 1920 Nevinson came to New York where his by now "sane modernism," as our critics termed his style, was displayed at the old Keppel Galleries. In 1926 the Metropolitan Museum acquired his painting, *A Paris Morning*.

Nevinson's colorful personality, also revealed in his autobiography, *Paint and Prejudice*, made him the center of many art disputes. In England he complained of the Royal Academy as "a resort of snobbism and the laughing stock of Europe," but later denounced one of his own early cubist works as "the world's worst picture" and begged the Tate Gallery to burn it.



## Auction Calendar

October 19, Saturday afternoon. Kende Galleries of Gimbel Brothers: Etchings and engravings, property of the estate of the late Caroline S. Ryan, others. Six works by Dürer including *Ses Monster, Man of Sorrows Seated and Coat of Arms with Cock*; nine Rembrandts including *The Gold Weigher, The Raising of Lazarus, Christ Healing the Sick and Dr. Faustus in His Study*; works by Zorn, Bellows, Brockhurst, Cameron, McEay, Bone, Buhot, Meryon, Chagall, Derain, Manet and a Currier lithograph, *Clipper Ship, Great Republic* dated 1853. Exhibition from Oct. 15.

October 18 and 19, Friday and Saturday afternoon. Parke-Bernet Galleries: Paintings, furniture, property of Mrs. George A. Martin. Paintings by Barbizon School including Corot, Diaz, Watercolors by Forain, Prendergast, Hassam, Inness, Brockhurst, John LaFarge, others. Drawings by Daumier, Redon, Desplau, Fantin-Latour, Winslow Homer, Sloan, Glackens, Thurber, Gainsborough, Morland, Shayer, Whistler, Hoppner, George Henry Harlow, others. English and Continental furniture; table glass and china; Georgian and other silver; andirons; Chinese porcelains and Oriental rugs. Exhibition from Oct. 12.

October 24, Thursday evening. Parke-Bernet Galleries: XVII-XIX century portraits, property of Mrs. J. B. Hirshhorn, Mrs. Edna F. Lemle, others. Portraits by de Konick, Mytens, Romney, Raeburn, Reynolds, Lawrence, van der Helst, Israels, others. Works by Corot, Boldini, Dupre, Courbet, Diaz, Raffaelli, Bouguereau, Ziem, Eakins, Luks, Twachtman, Inness, Wyant, Martin, others. A pair of panels by the Master of the Cardona Pentecost, and a painting by Sorolla.

October 24, 25 and 26, Thursday through Saturday afternoons. Parke-Bernet Galleries: American and English furniture and decorations, property of Mrs. Henry W. Sage, others. Furniture includes pair of George II carved and gilded eagle console tables; Sheraton inlaid mahogany dining chairs, breakfront bookcase, sideboard tables; Chippendale group including satinwood marquetry commode, New England oxbow-front writing desk, Philadelphia shell-carved mahogany armchair and sidechair. Georgian silver; 18th century porcelains. British and American paintings. Exhibition from Oct. 19.

October 29, Tuesday afternoon. Parke-Bernet Galleries: Books, Part V of the collection of the late Eldridge R. Johnson. The four folios of Shakespeare, drawings by and books illustrated by the Cruikshanks. Exhibition from Oct. 23.

October 29, Tuesday evening. Parke-Bernet Galleries: Etchings and engravings, Part VI of the collection of the late Eldridge R. Johnson. Seventy-seven etchings by Rembrandt including landscapes, family and self-portraits and studies of peasant life. Engravings by Dürer, works by Callot and Cameron. Exhibition from Oct. 23.

October 30, 31 and November 1 and 2, Wednesday through Saturday afternoons, plus Thursday evening, October 31. Parke-Bernet Galleries: Furniture and decorations, property of Miss Blanche de Vries, others. French and English furniture and decorations. Georgian and other silver. Table porcelain and glass; linens, laces and textiles; bibelots. Paintings, prints, bronzes. Books on painting. Tapestries, Oriental rugs, carpets. Exhibition from Oct. 26.

November 1, Friday evening. Kende Galleries of Gimbel Brothers: The Major Edward J. Bowes collection of paintings. Old Masters, including works by El Greco, Rembrandt, Raeburn, Romney, Goya. Works by Renoir, Monet, Pissarro, Van Gogh, Forain, Degas, Daumier, Fantin-Latour, Sargent, Modigliani, Picasso, Derain, Chirico, Vlaminck, Rivera, others. Exhibition from Oct. 28.

October 7, Thursday evening. Parke-Bernet Galleries: Modern paintings from various sources. Exhibition from Nov. 2.

November 8, Friday afternoon. Parke-Bernet Galleries: Renaissance sculptures and other works of art, and furniture of the same period, property of an Eastern Art Museum, a Midwestern Educational Institution, others. Polychromed and gilded statuettes, marble figures, terra cotta bas reliefs and haut reliefs, bronzes and mortars, all from the XIV-XVII centuries. A polychromed and terra cotta Nativity group formerly in the George Gray Barnard collection at the Cloisters. Italian, Spanish and French carved ivories. Exhibition from Nov. 2.

November 9, Saturday afternoon. Parke-Bernet Galleries: Early American silver from the collection of the late W. T. H. Howe. Exhibition from Nov. 2.

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By JUDITH K. REED

### Life of Robinson

"Boardman Robinson," by Albert Christ-Janer. With chapters by Arnold Blanch and Adolf Dehn. 1946. Chicago: University of Chicago Press. 132 pp. of text, 142 illustrations, 9 in full color. \$15.00.

Boardman Robinson, famed cartoonist, illustrator, muralist and teacher, is 70 years old. His long and rich accomplishment, his great influence as draughtsman and teacher combine to make this birthday publication, which presents a warmly enthusiastic biographical study, a doubly welcome event.

Author Christ-Janer, who is himself a painter as well as director of the Cranbrook Academy and author of *George Caleb Bingham of Missouri*, has written an intimate study of the artist which traces his development through the long years, with emphasis on his earlier work as celebrated cartoonist for the old *Masses*, *Liberator* and *New York Tribune*; his 1915 trip to Russia and the Balkans with John Reed for *Metropolitan* magazine, his work for *Harvey's Weekly*, his year in England for the *London Outlook*. The purple passages into which the author lapses at times in his effort to present a more intimate account, are fortunately only a minor flaw in a fine book.

Supplementing Christ-Janer's study of the artist are other appreciative essays—of Robinson as a teacher by one of his best-known pupils, Arnold Blanch,

and another on the man as artist by Adolf Dehn; a group of interesting quotations from Robinson's lectures on art and artists, an extensive catalogue of the artist's outstanding cartoons, murals, book illustrations and paintings—their dates and locations—and a bibliography.

But as it should be in an art book, it is the pictures which tell the final story—142 of them presented in a generous, well-designed selection.

### Artists to the North

"Canadian Painters, from Paul Kane to the Group of Seven," edited by Donald W. Buchanan. 1945. London and New York: Phaidon Press. 25 pp. of text, 87 plates and 4 reproductions in full color. \$6.50.

Reviewed by E. R. Hunter

Books on Canadian painting have appeared at regular intervals in Canada for a number of years, but none has received the widespread circulation that a Phaidon Press book is bound to achieve. For international consumption, therefore, I feel that its field is a little too narrow, and there is not enough indication of the powerful forces that have entered Canadian painting in the last 15 years. It is true that the statement appears more than once in the preface that a second volume is planned, which will include the more recent trends in Canadian painting; but second volumes have a bad habit of not appearing, unless the first is a huge success. It is to be noted that the publisher's "blurb" on the dust wrapper refers to the contents as describing "Canada's leading painters," and so it is no wonder that the *Time's* reviewer assumed that the book was contemporary and criticized it as such.

Most Phaidon Press books are larger than this one, and an additional 25 or 30 plates would have encompassed the entire field, so that the reader would not get the impression that *Time's* reviewer got, that Canadian painting

somehow slowed down after its first vital surge. Another advantage of putting the whole story in one volume is that two of Canada's older painters, Emily Carr and David B. Milne, would not have been omitted. They, perhaps, do not fit easily into the field of the present volume, but no history of Canadian painting is complete without them.

The editor, Donald W. Buchanan, is to be congratulated on a text which is well fitted to take its place among the other Phaidon publications. His succinct writing and clearly marked sub-headings make the preface a pleasure to read and a matter of easy reference. His style is good, and he sums up the various painters with keen knowledge and clarity. The plates are ably chosen within their field; and the reader will find himself confronted with a number of sensitive painters, many of whom have a right to stand in the international field.

### The Penguin Books

*The Penguin Modern Painters Series, 1944-45-46. England: Penguin Books Ltd. 16 pp. of text and 32 full page plates, 16 in color. \$1.00.*

A British publishing feat, this handsome series of inexpensive but well designed books has been reaching this country in limited quantities, where it admirably serves to acquaint the American public with contemporary English painting.

Each artist is introduced by a well known art writer and his work clearly presented in 32 full page reproductions. The color (16 plates) is excellent, the paper good. Originally designed to sell for half the price, soaring printing costs have now raised it to a modest \$1.00.

Represented in the books we have received are Paul Nash, text by Herbert Read; John Piper, text by John Betjeman; Matthew Smith, text by Philip Hendy; Edward Burra, text by John Rothenstein; and Victor Pasmore, text by Clive Bell. In all there are 16 titles in the series, with more to follow. Books may be purchased at book shops or directly through the New York office of Penguin Books, 245 Fifth Avenue.

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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

#### Albany, N. Y.

THE AMERICAN DRAWING ANNUAL VII. Feb. 12-Mar. 9, 1947, Albany Institute of History and Art. Open to all artists in U. S. & Canada. Media: drawing. Jury. No entry cards used, but on back of each drawing, letter or type artist's name, return address, title of drawing medium and price, also if willing that works be circulated for further exhibit after Albany showing. Work due: Feb. 1, 1947.

#### Birmingham, Ala.

7TH ANNUAL JURY EXHIBITION OF THE WATERCOLOR SOCIETY OF ALABAMA. Dec. 1-31. Open to all artists. Media: transparent and opaque watercolor. Prizes. For further information write Maltby Sykes, Pres., Watercolor Society of Alabama, Auburn, Ala.

#### New York, N. Y.

NATIONAL ACADEMY OF DESIGN, 121ST ANNUAL EXHIBITION—1ST HALF. Jan. 4-22, 1947. National Academy Galleries. Open to all artists. Media: painting, sculpture. Jury. Prizes. Entry blanks available at Academy, 1083 Fifth Ave. Work due Dec. 9 & 10.

AMERICAN WATER COLOR SOCIETY 80TH ANNUAL EXHIBITION. Feb. 7-Mar. 2, 1947. National Academy Galleries. Open to all artists. Media: watercolor. Entry fee \$2.00. Work due Jan. 27. For further information call Mr. White, LAurelton 8-3725.

UNITED SEAMEN'S SERVICE 1947 ART EXHIBITION. Jan. 10-1947. National Academy of Design. Open to all merchant seamen. Media: all. Any number of entries may be submitted. Jury. Prizes. Work due November 1, 1946. For further information write Mrs. Isabel F. Peterson, Director, Art Exhibition, United Seamen's Service, 39 Broadway, New York 6, N. Y.

AUDUBON ARTISTS FIFTH ANNUAL EXHIBITION. Nov. 24-Dec. 15, New York City. Media: oil, watercolor, sculpture, black and white. Jury. Cash prizes and four gold medals. Entry fee \$3. Open to all artists. For entry rules write Audubon Artists, Inc., (fifth floor) 107 Chambers Street, N. Y. C. 7.

ARTISTS LEAGUE OF AMERICA 4th ANNUAL EXHIBITION. Nov. 17-Dec. 8. Riverside Museum. Open to all professional artists. All media. \$2 exhibition fee. For further information call GRamercy 3-5940.

#### Phoenix, Ariz.

21ST ARIZONA ART EXHIBITION, ARIZONA STATE FAIR. Nov. 8-17. Fine Arts Building. Open to all artists. Media: oil, watercolor, black and white, sculpture, ceramics. Jury. Prizes. Entry cards due Oct. 29; work due Oct. 31. For entry cards and further information write Department of Fine Arts, Secretary, Arizona State Fair, Phoenix, Ariz.

#### Portland, Maine

64TH ANNUAL EXHIBITION OF OILS, WATERCOLORS, PASTELS. March 2-30, 1947. L. D. M. Sweat Memorial Art Museum. Open to living American Artists. Jury. Fee \$1. Entry cards and works due Feb. 16, 1947. No prizes. For further information write Bernice Breck, Secretary, Portland Society of Art, 111 High St., Portland, Maine.

#### San Francisco, Calif.

33RD CALIFORNIA SOCIETY OF ETCHERS ANNUAL. Dec. 2-31. Gump's Gallery. Open to all printmakers. All media. Prizes. Fee \$2. Entry blanks due Nov. 10. For further information write Charles Surendorf, Secretary, 163 Liberty St., San Francisco 10, Calif.

#### Syracuse, N. Y.

11TH NATIONAL CERAMIC EXHIBITION. Nov. 3-Dec. 15. Syracuse Museum of Fine Arts. Open to ceramists of the U. S. and Canada. Media: fine arts ceramics, pottery, ceramic sculpture (including terracotta) and enameled. Prizes totaling \$1,350. Work due at Syracuse Museum and the following regional centers between Sept. 19 and 22 inclusive: Cooper Union, N. Y.; Cleveland Museum; Los Angeles County Museum; San Francisco Museum; University of Georgia, Athens, Ga. Work should be sent to nearest center. \$3 entry fee; entries limited to five. Final data now available. For further information write Anna W. Olmstead, Director, Syracuse Museum of Fine Arts, Syracuse, N. Y.

#### Wichita, Kan.

16TH ANNUAL GRAPHIC ART EXHIBIT. Jan. 4-31. Wichita Art Association Galleries. Open to American artists. Media: block prints, wood engravings, lithographs, etchings, dry points, aquatints, mezzotints, silk screens. Jury. Prizes. Entry fee \$1. Work due before Dec. 10. For further information write Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

### REGIONAL SHOWS

#### Clearwater, Fla.

20TH ANNUAL EXHIBITION. Dec. 5-8. Fort Harrison Hotel, Clearwater, Fla. Open to artist members of the Federation member clubs. Media: oil, watercolor, sculpture, pastel, drawing, etching, print. Jury. Prizes. Entry fee: \$1 for each entry. Entry slip due: Nov. 20. Work due: Nov. 27. For further information write Mr. George W. J. Carr.

#### Grand Rapids, Mich.

FRIENDS OF CANADIAN ART FIRST (REORGANIZED) ANNUAL EXHIBITION OF GRAPHIC ARTS. Opening Nov. 18. Grand Rapids Art Gallery. Open to artists of Western Michigan. Media: hand-made prints. Jury. Awards. Entry blanks due Nov. 2; work due Nov. 9. For further information write Grand Rapids Art Gallery, 230 E. Fulton St., Grand Rapids, Mich.

#### Hartford, Conn.

9TH ANNUAL CONNECTICUT WATERCOLOR SOCIETY EXHIBITION. Nov. 9-Dec. 1. Open to residents of Connecticut. Media: watercolor, gouache. Jury. Prizes. Entry cards and work due Oct. 30. For further information write Mrs. Berthe Dione Burke, 816 Farmington Ave., West Hartford, Conn.

#### Johnstown, Pa.

14TH ANNUAL EXHIBITION OF ALLIED ARTISTS OF JOHNSTOWN, PA. Oct. 11-Nov. 11. Art Institute. Open to residents and native born Pennsylvanians. Media: oil, watercolor, black and white, pastel, tempera. Jury. Prizes. Entry fee \$2. Handling fee \$1. For further information write Kathryn Lohr, Secretary, 401 Glenwood Ave., Johnstown, Pa.

#### Madison, Wis.

13TH ANNUAL WISCONSIN SALON OF ART. Nov. 7-Dec. 1. Memorial Union Building Galleries. Open to artists residing in Wisconsin past 3 years, or who had for ten years, students attending Wisconsin art schools. Media: oil and tempera, watercolor and pastel, graphic, sculpture. Jury. Prizes. Work due: October 30. Registration cards due: Oct. 15. For further information write Union Gallery Committee.

#### Newark, N. J.

NEW JERSEY WATERCOLOR SOCIETY 5TH ANNUAL OPEN EXHIBITION. Dec. 2-23. Newark Arts Club. Open to residents of New Jersey. For entry cards and information write Herbert Pierce, Secretary, 291 Millburn Ave., Millburn, N. J.

#### Parkersburg, W. Va.

PARKERSBURG ANNUAL REGIONAL SHOW. April 7-May 4, 1947. Parkersburg Fine Arts Center. Open to artists of W. Va., Ky., Ohio, Pa., and D. C. Media: oils and watercolors. Entry cards due: Mar. 15. Work due: Mar. 22. For further information write Tom Foster, Director, Parkersburg Fine Arts Center, Parkersburg, W. Va.

#### Seattle, Wash.

19TH ANNUAL EXHIBITION OF NORTHWEST PRINTMAKERS. Mar. 5-Apr. 6, 1947. Seattle Art Museum. Jury. Purchase prizes. Entry fee \$1. Entry blanks and fee due by Feb. 10. Prints due by Feb. 12. For further information write Eleanor Honnigfort, 713-16 Ave., Seattle 22, Wash.

#### Sioux City, Iowa

2ND ANNUAL IOWA WATERCOLOR EXHIBITION. From Nov. 1. Iowa Art Center. Open to artists who vote in Iowa. Media: watercolors. Prizes totaling \$100. Work due Oct. 1. For further information write Iowa Art Center, 613½ Pierce St., Sioux City 15, Iowa.

#### Springfield, Mass.

28TH ANNUAL EXHIBITION OF THE SPRINGFIELD ART LEAGUE. Feb. 2-23. Museum of Fine Arts. Open to League members of 1946-1947 season. Media: oils, watercolor, sculpture, drawing. Prizes totaling \$200. Jury. Work due Jan. 27, 1947. For further information write Mrs. Edna B. Miller, 97 Spring St., Springfield 5, Mass.

#### Youngstown, Ohio

12TH ANNUAL NEW YEAR EXHIBITION. Jan. 1-26. Butler Art Institute. Open to Artists of Ohio, Pa., Ind., W. Va., Va. Media: oil, watercolor. Jury. Prizes. Work due Nov. 17-Dec. 8. For further information write Secretary, Butler Art Institute, 524 Wick Ave., Youngstown, Ohio.



## A Modern Viewpoint

By RALPH M. PEARSON

### State Department Exhibition For Foreign Tour

The State Department exhibition of American paintings called *Advancing American Art*, on view at the Metropolitan Museum through October 18th (after which showing it will tour South America and Europe in three sections), is a very important exhibition. It is important as a test case in Government sponsorship of contemporary art. It will officially answer the European assumption that there is no American art worthy of notice.

It will supply a medium of cultural exchange with South America and give Europe, particularly England, another chance to assess us after the unfortunate showing sent to England last summer by a jury of our museum directors. Its objective is to show the creative side of American painting, not a cross-section. It is planned frankly to appeal to the informed opinion in each country rather than to the multitude. It represents the one-man jury principle with its uncompromising focussing of responsibility; all decisions and purchases were made by J. LeRoy Davidson, State Department representative in charge of its art program. These points also are of great importance.

The exhibition justifies itself and its plan to a remarkable degree. About a dozen of the 77 works shown belong to the School of Confusion between Naturalism and the Modern (with Reginald Marsh heading this list) and do us no credit. But the balance, and this is a very high percentage, are a cultural asset. They are "advancing American art"; they are original creations with practically no direct reflection of Paris. Since Paris did bequeath to all nations in the early decades of this century a new vitality, the chief concern of any country in appraising another country's art should be in theory to see how thoroughly that heritage has been absorbed and used. In comparison to this issue national characteristics as such should receive only momentary speculation.

Many of these works play abstract themes with originality and power; those by Werner Drews, Stuart Davis and I. Rice Pereira have genuine distinction. The great majority prove this is the age of the individual in art by visualizing experiences of individual artists.

And the aim of the exhibition is achieved, I think, by the fact that in general these experiences escape the literal and tangible of American scenes and the "regional" report of facts to delve into the psychological or other internal, rather than external, realities. The minds of these artists are used, not merely their eyes. It is well for us to join the family of nations on this more adult level. Where external reality is dealt with, interpretation is added to visual fact. Distinguished examples are by Ben Zion, Karl Zerbe, Everett Spruce, Abraham Rattner, Kuniyoshi, Charles Howard, Philip Guston and Paul Burlin.

This exhibit vindicates the one-man jury system.

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## Feke at Whitney

[Continued from page 7]

well by force of genius, never having had any teaching. . . . This man has exactly the phiz of a painter, having a long pale face, sharp nose, large eyes—with which he looks upon you steadfastly—long curled black hair, a delicate white hand, and long fingers."

Feke's most ambitious work, a large group picture of Isaac Royall and his family, is also the first one that is signed and dated (1741). It is stiff, somewhat primitive (the women all look alike and the baby is wooden), and patterned after similar group by Smibert, but the handsome young Isaac emerges as a living personality. And therein lies Feke's "extraordinary genius." He had instinctive taste, and a flair for design and color well beyond his time, a gift which developed by leaps and bounds during his brief, intensive period of painting. But it was primarily his ability to communicate fundamental character, to distill and fuse the mind, spirit and accumulated experience of his sitters into individuals that sets him apart from others. One knows the pertly vivacious Pamela, the lovely Mrs. Wanton, the benign Rev. Callender whose gentle spirituality literally glows from the canvas, the uncompromising and almost fanatical Rev. Hiscox and the portly, good-natured Mrs. Willing.

As practice made more perfect, Feke produced more sophisticated designs and gave loving and effective attention to the painting of fine fabrics—well-arranged, highlit satins, velvets and brocades. Almost invariably he gave his subjects an air of aristocratic dignity. Although it improved, his knowledge of anatomy remained imperfect. But even this defect was often turned to good, almost modern, advantage as was a continued stiffness in his more formal compositions.

The exhibition is admirably selected to give a full account of the artist's work, the only notable omissions being the late portraits of the Bowdoin family which belong to Bowdoin College. It is a tri-museum affair, having been initiated by Albert D. Smith, director of the Heckscher Museum in Huntington, Long Island, but as both the Whitney and the Boston museums had also planned Feke shows, the three joined forces for one good one. After it closes in New York on October 30, it will be shown in Huntington from November 2 to 10, and then move to Boston from November 27 to December 22.

—JO GIBBS.

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Evelyn Marie Stuart Says:  
Balzac said "the noise of history is made by wooden sabots coming up stairs and satin slippers coming down." The noise of art history is made by modernistic creations being dragged up into the attic to make way for more modern ones and by antiques being brought down after they have outlived the day of scorn which awaits anything just out of style but not yet quaint. Meanwhile, a very few people can tell whether a thing is good or bad regardless of how modern or how antique it may be. Aesthetic salvation depends on these few. Strive to be one of the elect. For there is a logic of aesthetics, and it is good design, which in turn is such an arrangement as is basically easy to look at and suited most exactly to function. People are wont to swing toward the familiar or the strange in the decision as to what looks good, but this is merely allowing the mind to deceive the eye; look again, and you will find that novelty has nothing to do with artistic worth. Consider the brass bed; remember, it was modern once. Today the brass bed sits forlornly in the second-hand store waiting for the second-rate landlady who prefers it as less hospitable to bugs.

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Of The Art Digest, published semi-monthly October to June; monthly, June, July, August, September, at New York, N. Y., for October 1, 1946, State of New York, County of New York, as:

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Peyton Boswell, Jr., who, having been duly sworn according to law, deposes and says that he is Editor of The Art Digest, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed in the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

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PEYTON BOSWELL, Jr., Editor.

Sworn to and subscribed before me this 1st day of October, 1946.

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### The Artists Pray the Court

Our distinguished Boston member, Mr. A. Lasselie Ripley, is appealing to the Supreme Court for a reversal of judgment in his case against the Findlay Galleries, Inc. and the Goes Lithograph Co., both of Chicago.

We have just finished a careful reading of his petition which has been ably prepared by his attorneys, Dike, Calver & Porter of Boston. This strengthens our opinion that nothing in the adverse decision of the U. S. Circuit Court of Appeals accords with our idea of justice for the artists. And our minds are quite as adamant about the Pushman case. In fact our opinions are so violent we refrain from further comment or a review of the case.

But we do wish every artist might read this brief and particularly the very pointed charges Mr. Ripley's attorneys make, for this case surely concerns him. It would certainly set his hair.

### While We Are on the Subject

Suppressing our fear that someone may charge that though we may have several strings on our harp, we play too much on one of them, we make the observation that the foregoing piece about this case in court brings it forcibly to the artists of the country that nothing is more precious or more exposed than their rights in their production of their work.

So far we have had little or no encouragement from our Palaces of Justice and it is up to us to attack the menace to our rights with everything we've got.

Every last artist should enlist in this for the duration. The League should and must have your help. Here is where you can get in some licks that will be telling and help to force this issue. And this is important.

See every dealer, gallery, museum or art agent and find out his attitude regarding the artist's rights in his work. Let us suggest that you ask him point blank, whether an artist may safely entrust his work to them with the assurance his reproduction rights will be safe-guarded—that they will not barter away these rights. In other words, that they recognize that the tangible painting is one thing and the right to reproduce it is another.

One of the foremost museums in the south has already stated there was no question with them on this subject and that they always expected to safeguard the artist in this respect.

Let us have your report as soon as possible, and it will be even better and more effective if you can have it in writing on the dealer's stationery.

If you, the artist, contemplate exhib-

iting or a sale, please, for your own sake, have this point definitely understood between yourself and your agent. But even better than that, spend one dollar with the Register of Copyrights and put that little mark on your work.

—ALBERT T. REID.

### Sculptors Frequently Slighted

The ceremonies attending the unveiling of the bronze bust of Sidney Lanier, marking his inclusion in the Hall of Fame in New York on October 3rd, were widely publicized.

The stories listed all the speakers and the estimable ladies who participated, and also the flautist. But it is regrettable that in many accounts we failed to find any mention of the distinguished sculptor whose work was unveiled and which will be the lasting symbol of the poet who was honored.

Were Hans Schuler just another sculptor, the omission of his name would still have been unpardonable, but that an artist of his reputation and ability should be overlooked is inexplicable. For Hans Schuler, the Baltimore sculptor, who did the famous bust of Martin Luther, is a member of the Peabody Institute and has a record for outstanding achievement.

The New York Times credits Schuler, but a number of papers over the country which carried an Associated Press story are notably remiss in this important item. It is surprising that the great Associated Press, which is at great pains to report events meticulously should have slipped up in this instance, and their papers bear the blame.

For this reason we feel impelled to call attention to this omission and report this great piece of work was done by none other than Hans Schuler.

### Even Saint Gaudens

Appropos of the slight to Hans Schuler, it may be recalled this is an old habit and a rather persistent one.

During the first World's Fair in Chicago in 1893, there was a great ovation over the dedication of a statue of Lincoln in the Park named for him. It was a momentous occasion and the papers were full of it, with pictures of the notables, from Big Tim Sullivan, Chicago's number one politician and the Princess Eulalia from Spain, to the lesser lights. The social leaders from the gold coast were religiously catalogued and a careful and detailed description of what they wore was given us. They did not miss a thing, except—

There was no mention in all these columns, that one could find, of the sculptor whose artistry had made the whole hullabaloo possible. There were stories of the statue but nothing to in-

dicating any hand of man created it.

When all the fervor died down and the headaches had worn off, it gradually became known they had looked that day at the unveiling of a masterpiece and that a man by the name of Augustus Saint Gaudens had thereby achieved a place among the immortals.

### In Case You Asked

Several inquiries have come regarding the League's New York show, asking whether it is open to every member of the League. This show is the endeavor of the New York City Chapter and is therefore for its members in the city and suburbs only.

It is not under the direction of the National Board, which does not engage in exhibitions but leaves that to its various Chapters.

There will also be exhibitions in the Staten Island Museum under the direction of Percy Leason, and there will be one for Suffolk and Nassau under Cyril Lewis' direction. The location for this will be announced later.

Many places in up-State New York are planning shows. Mrs. Jasamin Decker reports from Catskill that nearly all along the River they are planning to celebrate American Art Week. New Jersey is busy and our highly energized State Chairman for Massachusetts sends their interesting announcement, across the top of which he has written, "Big Plans for American Art Week."

### Announces Prizes and Demonstrations

Chairman Morris of the New York City Chapter is doing a fine job with his exhibition, which will be held in the Architectural League. He announces the following prizes:

A cash purchase prize of \$350 for oils, by Hannah Harris.

Four cash purchase prizes for watercolors; by Clarence W. Hennan, \$125; by Frederic Whitaker, \$100; by Thomas F. Morris, \$100; and an anonymous prize for \$125. The purpose of a cash prize of \$100 by Devoe & Reynolds is to be announced. A prize of \$50 worth of art materials is offered by M. Grumbacher. The Albert T. Reid Medal of Honor will be given this year for sculpture.

Added to the personal appearances of Gordon Grant, Frederic Whitaker and Marion Sanford who will do a marine, a watercolor and a bust, respectively, Wilford S. Conrow has consented to paint a portrait. These demonstrations will be on two days during the show.

### Call for Volunteers

In his announcement, Chairman Morris calls for volunteers, some of whom he can use in preparing and carrying through the exhibition. Your Board feels that all of your State Chairmen and Directors of American Art Week

throughout the country will gladly welcome such volunteers.

Those in New York who will serve should get in touch with Thomas F. Morris, 60 East 42nd Street—telephone: Murray Hill 2-7474.

### "For His Own Safety"

One of our foremost painters recently declared before a number of other well-known artists, "I won't buy a single tube of paint unless it bears the League seal or there is displayed the card by the manufacturers that it is made according to the specifications requested by the League."

This, he said, is for his own safety. It is not surprising the others all agreed. More and more it is coming to be known how much this means to artists and to the lasting qualities of our art.

### Poster Contest

Over a period of years the Executive Board of the League has felt that some suitable contest would in many ways add to the relative good of our national celebration known as American Art Week, celebrated each year from Nov. 1 to the 7. This year we are inviting the senior pupils of twelve outstanding art schools to participate in a poster contest.

The advantages of such a contest are these: A definite project is offered whereby senior pupils will compete with eleven other art schools. It will be the duty of each school to choose their jury and the winning poster from each one of the twelve schools must be sent to our national headquarters in New York. Our Executive Board then selects a jury of national importance to choose three outstanding posters for reproduction and widespread use for American Art Week 1947. These three winners will receive first, second and third prize money, \$100, \$50 and \$25 respectively. Additional information on this project will be printed in subsequent issues of our monthly news.

### Gift of "Hell" Breughel

At the time of his greatest success in Antwerp, Anthony Van Dyck started a series of etched portraits of his fellow-artists in the Guild, called The Iconography. One of the finest of these, his portrait of Pieter Brueghel the Younger, has just come into the possession of the Cleveland Museum through the generosity of Henry Sayles Francis, curator of paintings and prints, and Mrs. Francis.

This graphic rendition of the "Hollen" (Hell) Brueghel, so nicknamed because of his proclivity for painting scenes of suffering and horror, joins numerous other work by Van Dyck already belonging to the Museum, including two paintings, *Charles I* and *Sir Thomas Hanmer*, and a large group of etchings.



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October 15, 1946



# CALENDAR OF CURRENT EXHIBITIONS

**AKRON, OHIO**  
Akron Art Institute Oct.: Sculpture by Chaim Gross.

**ALBANY, N. Y.**  
Albany Institute of History To Oct. 20: Paintings by D. M. Cogswell.

**ANDOVER, MASS.**  
Addison Gallery To Oct. 21: Prize Winners 1945-46; From Oct. 25: Sheeler Survey Exhibition.

**ATLANTA, GA.**  
High Museum of Art From Oct. 15: 1st Southeastern Annual Exhibition.

**AUBURN, N. Y.**  
Cayuga Museum of History & Art To Nov. 15: Anniversary Exhibition.

**BALTIMORE, MD.**  
Museum of Art To Oct. 20: Paintings by W. A. Carnelli, Herman Maril; Sculpture by Grace Turnbull.

**BOSTON, MASS.**  
Walters Art Gallery Oct.: Art & Family.

**BOSTON, MASS.**  
Margaret Brown Gallery To Oct. 19: European & American Paintings.

**DALLAS, TEX.**  
Doll & Richards, Inc. To Oct. 26: Watercolors by L. Gerard Paine.

**DALLAS, TEX.**  
Public Library Oct.: Lithographs of John Copley.

**DALLAS, TEX.**  
Robert C. Vose Galleries To Oct. 26: Ogunquit Art Association Exhibition.

**BUFFALO, N. Y.**  
Albright Art Gallery To Oct. 27: Buffalo Society of Artists.

**CHICAGO, ILL.**  
Art Institute To Oct. 20: Prints by Josef Albers; Oct.: Prints by Douglas Wilson; From Oct. 15: Masterpieces of English Painting; From Oct. 25: Lithographs by Richard Florsheim.

**A.A.A. Galleries To Oct. 24: Paintings by William S. Schicartz.**

**CLEVELAND, O.**  
Museum of Art Oct.: Goya Aquatints; Warshawsky & Kalish Memorial Exhibition.

**COLUMBUS, OHIO**  
Gallery of Fine Arts Oct.: The Age of Titian.

**DALLAS, TEX.**  
Museum of Fine Arts Oct.: 8th Texas General; 200 Years of American Painting.

**DAVENPORT, IOWA**  
Municipal Art Gallery Oct.: American Contemporaries; Works by May Hohlen.

**DAYTON, OHIO**  
Art Institute Oct.: Annual Exhibition.

**DENVER, COLO.**  
Art Museum Oct.: Paintings by James Michael Boyle.

**DETROIT, MICH.**  
Institute of Arts Oct.: Paintings by Franklin Watkins & Bouche; To Oct. 25: Arts of French Canada; Engravings of Canadian Scenes.

**HAGERSTOWN, MD.**  
Washington County Museum Oct.: 15th Anniversary Exhibition.

**INDIANAPOLIS, IND.**  
John Herron Art Museum From Oct. 19: Paintings by Lawrence McCone; Sculpture, David K. Rubins.

**LOS ANGELES, CALIF.**  
Water Color Society From Oct. 15: 26th Annual Exhibition.

**Municipal Art Commission From Oct. 20: 2nd Art Week Exhibit.**

**James Vigeveno Galleries To Oct. 20: Paintings by Carol Blanchard & Karl Priebe.**

**LOUISVILLE, KY.**  
Speed Memorial Museum To Oct. 27: Paintings in Louisville.

**MANCHESTER, N. H.**  
Currier Gallery of Art Oct.: Works by Mine Okubo; Winter Landscapes; Chinese Woodcuts.

**MEMPHIS, TENN.**  
Brooks Memorial Art Gallery Oct.: Biennial Exhibition.

**MILWAUKEE, WIS.**  
Art Institute From Oct. 17: 3 Centuries of British Art.

**MINNEAPOLIS, MINN.**  
Walker Art Center To Oct. 20: Sculpture of Dustin Rice; Oct.: Recent Purchases.

**MONTCLAIR, N. J.**  
Art Museum To Oct. 27: Modern American Painters.

**NEWARK, N. J.**  
Newark Museum From Oct. 24: Owned in New Jersey.

**Ross Art Galleries To Oct. 20: 2nd Open Competition.**

**NEW HOPE, PA.**  
Delaware Art Gallery Oct.: Van Blarcom Exhibition.

**Phillips Mill Association To Oct. 27: Annual Fall Art Exhibition.**

**NORWICH, CONN.**  
Slater Memorial Museum Oct.: West Coast Artists Group.

**OAKLAND, CALIF.**  
Art Gallery Oct.: 14th Annual Exhibition.

**PASADENA, CALIF.**  
Art Institute From Oct. 15: 26th Annual Watercolor Show; Works by Antonio Sotomayor.

**PHILADELPHIA, PA.**  
Academy of Fine Arts From Oct. 19: Oils by Francis Speight; 45th Annual Watercolor & Print Exhibition.

**Art Alliance To Oct. 27: Watercolor Group; Santa Fe Exhibition.**

**McClellan Galleries To Oct. 26: Watercolors by Cameron Burnside; Oct.: Pastels by Maurice Kidjel.**

**Museum of Art Oct.: Wanda Gag Memorial.**

**PITTSBURGH, PA.**  
Carnegie Institute Oct.: Current American Prints; Paintings in U.S. 1946.

**PITTSFIELD, MASS.**  
Berkshire Museum Oct.: Watercolors by Julian Badiati.

**PORTLAND, ORE.**  
Art Museum Oct.: Oregon Guild of

**A. C. A. Gallery (63E57) To Oct. 19: Works by Adams Garrett; From Oct. 21: Lisa Manor.**

**Aquavella Galleries (32E57) Oct.: Selected Paintings of Various Schools.**

**Alonzo Gallery (58W57) To Oct. 27: Group Show.**

**Allison Gallery (32E57) Oct.: Etchings by Various Artists.**

**America House (485 Madison) To Nov. 12: Skilled Hands—A Common World Denominator.**

**American-British Art Center (44W 56) To Oct. 19: Cecil Beaton Ballet Designs.**

**American Museum of Natural History (Central Pk. W. at 79) To Nov. 30: France Comes Back.**

**Architectural League (115E40) To Oct. 19: New Members Work.**

**Argent Galleries (42W57) To Oct. 28: Oils by Members of National Association of Women Artists.**

**Associated American Artists (711 Fifth) To Oct. 26: Works by George Gross; From Oct. 28: Works by Umberto Romano.**

**Babcock Galleries (38E57) To Oct. 19: Paintings by Albert Pels.**

**Barbizon-Plaza Art Galleries (58 & 6 Ave.) Oct.: Paintings by Elizabeth M. Anthony.**

**Charles Barzansky Galleries (664 Madison) To Oct. 21: Paintings by Samuel Rothbert.**

**Bignou Gallery (32E57) To Oct. 25: Modern French Paintings; From Oct. 28: Scenes from the Apocalypse by Andre Girard.**

**George Binet Gallery (67E57) To Oct. 24: Works by Stefano Cusumano; From Oct. 25: Paintings by Tommy Beere.**

**Bland Gallery (45E57) Oct.: Early American Paintings and Prints.**

**Bonestell Gallery (18E57) To Oct. 26: Works by Clifford West and William Hughes.**

**Mortimer Brandt Gallery (15E57) Oct.: Old Masters.**

**Brooklyn Museum (Eastern Parkway) To Oct. 27: Works by Mary Cassatt, Peter Sager.**

**Brunner Gallery (110E58) Oct.: Old Masters.**

**Buchholz Gallery (32E57) To Oct. 26: Works by Auguste Rodin.**

**Carroll Carstairs (11E57) To Oct. 26: Works by Jacques Falcou.**

**Century Association (7W43) Oct.: Amateur Exhibition by Members.**

**Chinese Gallery (32E57) To Oct. 25: Music in Art; From Oct. 26: Paintings by Edna Tacon.**

**Contemporary Arts, Inc. (108E57) To Oct. 18: Paintings by Constantine Abanavos; Oct.: Paintings by Roger Holt.**

**Downtown Gallery (32E51) To Oct. 19: New Paintings; From Oct. 22: Works by Karl Zerbe.**

**Durand-Ruel (12E57) Oct.: 19th Century French & 20th Century American Paintings.**

**Duracher Bros. (11E57) To Nov. 2: Paintings by Fetebar Francis.**

**Duven Bros. (720 Fifth) Oct.: Old Masters.**

**Egan Gallery (63E57) From Oct. 14: The Cities by Herman Rose.**

**Eggleston Galleries (161W57) To Oct. 26: Paintings by Salomone.**

**8th St. Gallery (33W8) To Nov. 27: Paintings by William Fisher.**

**Feigl Gallery (601 Madison) To**

**Painters & Sculptors; Selections from Permanent Collection.**

**RICHMOND, VA.**  
Museum of Fine Arts From Oct. 26: Paintings by Robert Gwathmey.

**ROCKFORD, ILL.**  
Art Association Oct.: Paintings by Dale Nichols.

**ST. LOUIS, MO.**  
City Art Museum Oct.: Works by Charles Wimar.

**SACRAMENTO, CALIF.**  
Crocker Art Gallery Oct.: Works by Louis Siegfried.

**SAN DIEGO, CALIF.**  
Fine Arts Gallery Oct.: Works by Reginald Marsh; Modern Art Group.

**SAN FRANCISCO, CALIF.**  
Civic Center To Oct. 20: 1st Annual Municipal Art Show.

**Calif. Palace of the Legion of Honor Oct.: Works by Lawrec; Abraham Rattner.**

**Museum of Art Oct.: 66th Annual; To Oct. 27: Prints by Paul Klee.**

**SEATTLE, WASH.**  
Art Museum Oct.: 32nd Annual Exhibition of Northwest Artists.

**SPRINGFIELD, MASS.**  
Nov. 2: Works by Mariano.

**Ferargli Galleries (63E57) To Oct. 25: Watercolors by William Newcombe; Oct.: Early American Works.**

**French & Co. (210E57) From Oct. 25: Paintings by Lintott.**

**Frick Collection (1E70) Oct.: Permanent Collection.**

**Friedman Gallery (20E49) Oct.: Works by William Meek.**

**Galerie Neuf (34E79) To Oct. 31: Paintings by Agnes Kovach.**

**Galerie Vivienne (1040 Park) To Oct. 31: Paintings by Andre Rousseau.**

**Gramercy Galleries (38 Gramercy Pk.) To Oct. 31: Paintings by Jean Schneckler.**

**Grand Central Art Galleries (15 Vanderbilt) To Oct. 30: Works by Phil May; To Nov. 14: Founder's Exhibition, Carmel Watercolor Group.**

**Hammes Galleries (682 Fifth) Oct.: Permanent Collection.**

**Harlow & Co. (42E57) Oct.: Paintings by Rungrus; Etchings by Zorn.**

**Hugo Gallery (28E55) From Oct. 15: Paintings by Jean Hypo.**

**Kennedy & Co. (785 Fifth) Oct.: Tropical Flora by Dinneen, 12 Artists in 6 Media.**

**Kleemann Galleries (65E57) Oct.: Sculpture by Henry Roe.**

**Knoeder Galleries (14E57) To Oct. 28: Washington Irving and His Circle.**

**Kootz Gallery (15E57) To Oct. 19: Paintings by Andre Racc; From Oct. 21: Works by Carl Holtz.**

**Kraushaar Galleries (32E57) To Oct. 28: Boardman Robinson Retrospective Exhibition.**

**Laurel Gallery (48E57) To Nov. 7: Paintings by Baylinson.**

**Mortimer Levitt Gallery (16W57) To Nov. 9: Oils by Cecile Forman.**

**Julien Levy Gallery (42E57) Oct. 15-Nov. 9: John Atherton.**

**Lillienfeld Galleries (21E57) From Oct. 19: Modern French Still Life.**

**Joseph Luyber Galleries (Fifth at 8, Hotel Brevoort) To Oct. 26: Paintings by Xavier Gonzalez.**

**Macbeth Galleries (11E57) To Oct. 19: Gouaches by Charles Schucker; From Oct. 21: Paintings by Olin Douce.**

**Pierre Matisse (41E57) Oct.: Modern Paintings.**

**Metropolitan Museum of Art (Fifth at 82) To Oct. 27: Advancing American Art, Triptychs for the Armed Forces; From Oct. 18: War's Toll of Italian Art, The Renaissance.**

**Midtown Galleries (605 Madison) To Oct. 19: Group Exhibition.**

**Milch Galleries (108W57) To Oct. 26: Watercolors by Allen I. Palmer.**

**Morgan Library (29E36) Oct.: International Illustrated Books.**

**Morton Galleries (117W58) To Oct. 19: Watercolors by Vera Wise; To Nov. 2: Watercolors by T. Gay, Jr.; Ballet Paintings, Mo Com.**

**Museum of Modern Art (11W53) Oct.: 14 Americans; Paintings by Florine Stettheimer; New Acquisitions; Modern Handmade Jewelry; Stage Design by Arch Lauterer.**

**Museum of Non-Objective Painting (24E54) From Oct. 18: Loan Exhibition.**

**National Academy Galleries (1083**

**Museum of Fine Arts To Oct. 27: 1946 Regional Exhibit.**

**UTICA, N. Y.**  
Munson-Williams-Proctor Institute Oct.: Eduard Rost Collection; Works by Ben Shahn, Dorothy M. Perrin.

**WASHINGTON, D. C.**  
Barnett Aden Gallery Oct.: Paintings by Jacob Lawrence.

**Corcoran Gallery of Art Oct.: Mexican Watercolors & Graphic Arts.**

**Natural History Bldg. To Oct. 19: 56th Annual Society of Washington Artists.**

**Smithsonian Bldg. To Oct. 27: Prints by Will Barnett.**

**WICHITA, KAN.**  
Art Museum Oct.: Prairie Water Color Painters.

**WILMINGTON, DEL.**  
Art Center Bldg. To Oct. 27: Upjohn Collection.

**WORCESTER, MASS.**  
Art Museum Oct.: Art of the South Seas; Japanese Prints.

**YOUNGSTOWN, OHIO**  
Butler Art Institute Oct.: Works by Earl Gross; Milch Gallery Artists; William Sommer.

**Fifth) Oct.: Pepsi-Cola's Paintings of the Year.**

**New Age Gallery (138W15) To Oct. 26: Group Exhibition, All Media.**

**Newhouse Galleries (15E57) Oct.: Gallery Collection.**

**New School of Social Research (86 W12) To Oct. 19: Group Show.**

**New York Circulating Library (51E 57) To Nov. 2: Artists on Parade.**

**New York Historical Society (Central Pk. W. at 77) From Oct. 16: The Historic Hudson; From Oct. 26: 33rd Annual Exhibition of Allied Artists of America.**

**Newton Galleries (11E57) To Oct. 26: Works by Nathandion.**

**John Nicholson Gallery (69E57) Oct.: French Paintings.**

**Nierendorf Gallery (53E57) To Oct. 19: Works by Charles Howard.**

**Niveau Gallery (63E57) To Oct. 24: Gouaches by Cobelle.**

**Norliff Gallery (59W56) To Oct. 26: Paintings by Martin Weiss; From Oct. 21: Sculpture by G. Connor Barrett.**

**Harry Shaw Newman Gallery (150 Lexington) Oct.: Works by Asker B. Durand.**

**Betty Parsons Gallery (15E57) To Oct. 19: Northwest Coast Indian Painting.**

**Pasodetti Gallery (121E57) From Oct. 14: Works by Charles G. Shaw.**

**Perls Galleries (32E58) To Nov. 2: Paintings by Tschachasov.**

**Pinacotheca (20W58) From Oct. 12: Drawings by John Graham.**

**Portraits, Inc. (460 Park) From Oct. 22: The Wyeth Family.**

**Rehn Gallery (683 Fifth) To Oct. 26: Oils by Vincent Campanella.**

**Riverside Museum (310 Riverside Dr.) From Oct. 13: The Paterson.**

**RoKo Gallery (51 Greenwich) To Oct. 27: Works by Seymour Frank Sam Rosenberg.**

**Paul Rosenberg & Co. (16E57) To Nov. 9: Works by Max Weber.**

**Salmagundi Club (47 Fifth) From Oct. 18: Black & White Exhibition.**

**Bertha Schaefer Gallery (32E57) To Nov. 2: Paintings by Alfred Maurer.**

**Schaeffer Galleries (52E58) Oct.: Old Masters.**

**Schneider Gabriel Galleries (69E57) Oct.: Selected Paintings.**

**Schoneham Galleries (73E57) Oct.: Selected Paintings.**

**Schultheis Art Galleries (15 Maiden Lane) Oct.: Old Masters.**

**Jacques Seligmann & Co. (5E57) From Oct. 16: The Climatic Years in Cubism.**

**Serigraph Galleries (38W57) To Oct. 26: Works by Eduard Landau.**

**Silberman Galleries (32E57) Oct.: Early & Modern Masters.**

**Village Art Center (21E11) To Nov. 4: 4th Non-Jury Show.**

**Weyhe Gallery (794 Lexington) From Oct. 21: Paintings by Emil Ganso.**

**Whitney Museum (10W8) Oct.: New Acquisitions; Paintings by Robert Feke.**

**Wildenstein & Co. (19E64) From Oct. 23: Works by Toulouse-Lautrec.**

**Willard Gallery (32E57) To Nov. 2: Works by Peter Grippe.**



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